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thought would have been approved of by the Romans of the Augustan Age—if they could have known of them.

Yet this epical feeling of the Middle Ages was for the most part somewhat marred by memories, however vague, of the departed glories of classical Rome. Even in Chaucer's works, *e.g.*, master of epic as he was, there are tokens of the working of the poison of rhetoric which drove the energies of the Elizabethan period into the production of extravagant and meaningless verbiage, which made it almost impossible for the writers of the eighteenth century to rise above polished platitudes, and which still sickens our literature to-day, in spite of the revolution begun by Blake and Coleridge.

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THE "great Lord Cochrane" is little more than a name to Englishmen of the present time. He is not associated, like Howe and Nelson, with days of the Fourth of June and the Nile; he never even commanded a British fleet, except in years of peace, and when in old age. Yet he was a real genius in naval warfare; his exploits were, of their kind, wonderful; his scientific acquirements are still of value in an age of change of tactics at sea; and though there were marked defects in his character, he did the State good service by his bold exposure of the abuses in the navy of eighty years ago. But for persecution, too, that was a public scandal, he would have been in the first rank of our admirals; and if he was long a victim of the arts of faction, his memory should now be a precious possession. The volume before us is a republication of the autobiography of this distinguished man, first given to the world about thirty years ago; and it contains a chapter on his career in exile, when under the ban of an unjust sentence, from the pen of his grandson, Lord Dundonald, which cannot fail to attract attention. The book is extremely well got up, and ought to be read with much interest. The life of Lord Cochrane is a drama as heroic as that of Drake and Raleigh; and his genius in invention may even now inspire administrators and chiefs of the British navy.

Lord Cochrane was born in 1775—a scion of a noble Scottish house, said to have descended from Norse sources, and not without distinction in our naval annals. The family, however, had dwindled away; and the father of the future warrior had been reduced to poverty, through his speculative taste for all kinds of inventions—a tendency inherited by his famous son, whose inventive faculties were of the highest order. An accident sent the lad to sea; and Cochrane, as has been the case with all who have gained renown in this noble service, worked hard when in a subordinate grade, and became a thoroughly skilful and practical seaman. These were the days of the great war with France, an era of splendid success for our fleets, which, probably, will not again occur; but Cochrane was for some time on Atlantic stations, and took no part in our first victories. He was in the Mediterranean in 1798, a junior lieutenant to Lord Keith; and he had an opportunity to exchange a few words with Nelson, then radiant with the fresh laurels of the Nile, and

the rising star of our triumphant navy. The conversation made a strong impression on him; Nelson, too, appears to have been struck with the promise and the parts of the young officer; and Cochrane's remarks on our great naval hero, and on the audacious tactics that won Trafalgar—their audacity was the best proof of his genius—are striking, and of enduring interest. Lord Keith, a really good judge of men, gave Cochrane his first professional chance. He placed him in command of a tiny craft, with orders to prey on the enemy's commerce; and the exploits of the *Speedy* soon became the talk of Marseilles and even of Toulon. Cochrane swept from the sea the numerous coasters of the southern seaboard of France and Spain; and his skill and seamanship were such that, with a petty sloop of 158 tons and fourteen 4-pounders, he boarded and carried a Spanish frigate of thirty-two guns—a deed not surpassed by the Hawkins and the Frobishers, and a real exhibition of daring and genius. The achievements of the *Speedy* caused such terror that a French squadron was despatched against her. Cochrane was compelled to yield to irresistible force; and he saw the fight of Algeiras from the deck of the *Desaix*—his account differing in many respects from those of most English and French historians. His extraordinary success in this youthful cruise made evidently a lasting impression on his mind; and it led him to form a theory of naval warfare, not in accordance with the ideas of his time, but to which he clung through a long life, and which he illustrated with extreme brilliancy. The best way to cripple the power of France at sea was, he thought, not to fight great battles, nor even to operate in large squadrons, but to molest her coasts and seaboard with active cruisers, and so to paralyse and destroy her commerce, while a strict blockade was kept on her harbours. To annihilate her fleets, imprisoned in this way, he largely relied on means of destruction invented, for the most part, by himself; and these, on one signal occasion at least, proved to be efficacious in the highest degree.

These views were not favoured by a generation that had witnessed St. Vincent, the Nile, and Trafalgar; but, whatever may have been their intrinsic value, they gave effect to the power of British seamanship, and to the mechanical skill of Englishmen—two elements of strength in which we excelled. It should be observed, too, that, if the French coasts had been constantly watched by small quick vessels, the flotilla of Boulogne could have hardly assembled; and, in that event, England would not have been placed in a position of grave, nay of extreme, danger. Cochrane has left it on record that the descent was possible; and the glory of Trafalgar should not make us forget that Napoleon's design deceived Nelson and the Admiralty, and was well-nigh successful. Cochrane was in command of the *Pallas* when the war was renewed, and he carried out his ideas of naval warfare with extraordinary success and fertility of resource. Whether scouring the French coast, preying on French commerce, or making hairbreadth escapes from

French cruisers, he displayed wonderful daring and skill; the injury he inflicted on the enemy was immense; and two of his actions, against a greatly superior force, were among the most brilliant of that age of glory. His most remarkable achievements in this kind of warfare were, however, seen when he was captain of the *Impérieuse*, and his exploits may be pronounced to be wonderful. With a single frigate he ravaged the French seaboard, and so disorganised the telegraphic service that whole squadrons were kept paralysed; and he checked the invading army along the Catalan coast, and inflicted enormous loss on the enemy, with unrivalled skill, and the most heroic daring. He was soon to assume a greater command, and to put to the test the plans he had formed for destroying the fleets of France in her harbours. His account of the attack on Allemand's squadron, in the roads of Aix, is of the highest interest, and widely different from those of most historians. There can be little doubt that his "explosive vessels"—akin to the torpedoes of the present day—and not the ordinary fireships, which did little mischief, broke the enemy's boom, and spread such terror through the French fleet that it went aground; and it is tolerably certain that had Lord Gambier attacked boldly at the proper moment he would have gained a victory as decisive as any of Nelson's. It may be said truly, therefore, that Cochrane's project and engineering of destruction had prodigious results—this was the judgment of Napoleon and of the French admiral—and, even as it was, the French squadron was completely crippled. The heroism of the *Impérieuse* in standing in, in order to force Gambier to make an attack, and in singly engaging three ships of the line, is another most striking feature of the day.

Cochrane proposed to destroy the French fleets in the Scheldt by means probably of the same kind; but the Admiralty did not entertain his project, and the Walcheren expedition proved a signal failure. The most brilliant of seamen had become involved in controversies and disputes which made him an object of the bitter dislike of the Government of the day, and had a disastrous result on his future career. Cochrane had an overbearing and impatient temper; he seldom got on well with superiors in command; in politics he was a decided Radical; and he was somewhat of a Don Quixote in his views and his conduct. He was no favourite with the Admiralty as he became famous; and when he entered the House of Commons as M.P. for Westminster he was known as a reformer of the extreme type, and a violent censor of naval abuses. Undoubtedly he had often right on his side. The administration of our navy in that age of privilege and Toryism was, in many respects, faulty; and Cochrane did good service in denouncing the jobbery and favouritism which was but too prevalent. But he certainly exaggerated the evils he condemned. He describes the state of the navy as bad and corrupt, and this could not have been the case; and his attacks made him a host of enemies in the Government and in his own profession. Abstractedly,

he was perhaps right in charging Lord Gambier with neglect of duty—this has been the impartial judgment of history—but his attitude was ungenerous, and even vindictive. He was henceforth considered a dangerous man. Opportunities of distinguishing himself were withheld; and he was almost tabooed by his official superiors. There is no proof that the Government plotted against him; and, in fact, the charge on which he was arraigned—a fraudulent conspiracy against the Stock Exchange—was sustained by at least plausible evidence. But the Tories in power wished to run him down. Lord Ellenborough certainly strained the case against him beyond what was fair and just; and the persecution to which he was subjected was not creditable. The charge, it is now acknowledged, was a mistake all through; a grave miscarriage of justice took place, and one of England's greatest naval heroes was falsely convicted of a base crime abhorrent to his noble and manly nature.

An iniquitous sentence deprived England of the services of one of her greatest seamen. We shall not follow the career of Cochrane in exile. He organised and led the rude navies of the revolted Spanish and Portuguese colonies; and his exploits, especially with single ships, were as brilliant as those of the *Impérieuse* and the *Pallas*. As time rolled on, the wrong he had suffered began to be generally felt in England; and when the Whigs came into power, in 1831-2, he was restored to the place he had held in the navy. Yet complete reparation was long delayed; he did not regain the insignia of the Bath until he was far advanced in age; and the arrears of pay, of which he had been deprived, were not discharged until after his death. The title of Dundonald devolved on him as early as 1832; and in 1848 he obtained the command of a British fleet for the first time, when England was in profound peace. He had thus no opportunity to display his powers as chief of a large squadron in war; but his counsels and services were not the less of permanent value to the British navy. Dundonald was a man of true genius. He realised the change in naval affairs which had taken place since the great war, and he warned Englishmen that the armed marine of France was very different from what it had been in the days of the Ganteaumes and the Villeneuves. He perceived, too, that steam and iron were transforming ships, and were causing a revolution in naval tactics; and though he did not live to witness the age of ironclads—he survived until after the launch of the *Gloire*—the remarks he made on the future of war at sea are even now of no little value. In this respect, his inventive powers placed him in advance of the ideas of his time; and no doubt can exist that, had he lived in our day, he would have been the first of our naval tacticians. He insisted to the last on his favourite theory that England should aim, in a contest at sea, at crippling her enemy by means of cruisers, and destroying his fleets by mechanical means, these being kept blockaded in port; and he proposed a scheme of the kind in the Crimean War, which the Admiralty, however, did not accept. He passed away

quietly in 1860; and history will record that he was a great man who did not wholly fulfil his mission. Cochrane was one of the most illustrious of British seamen; he was unsurpassed when commanding ships; and his theories of naval war bear the mark of genius. But he had never an opportunity to give complete proof of powers which good judges have declared place him in the very first rank of our naval worthies.

WILLIAM O'CONNOR MORRIS.

English Lyrics. By Alfred Austin. Edited by William Watson. (Macmillan.)

THE modern custom of putting together some of the best writings of a poet, and publishing them as selections, has much to recommend it. Its chief advantage is that it makes the poet known to many readers who might not otherwise have become familiar with his works. Readers, as a rule, have neither the good taste nor the patience to enjoy poetry. They take certain names on trust; and if any particular writer of verse is pronounced to be the vogue, they get up his poems, as they would rush round an exhibition of pictures, so as to be able to talk about them. If, however, they find ready to their hand some of the best of a man's work, which they cannot pass by without confessing their own dulness, they will read it and be the better for it.

Another excellent use of selections is the classification they admit of. They serve the purpose of showing a particular phase of a poet. Each of these advantages belongs to this volume of selections from the writings of Mr. Alfred Austin. It may be said, without the smallest reflection upon his merits, that Mr. Austin is not a popular poet. He has never been blown into fame by the praises of an eloquent statesman, nor has he condescended to the art of self-advertisement. Lasting fame does not come by these means; but there can be no objection to its being hastened—in the interest of the public it is well that it should be hastened—by such samples and foretastes of good things as Mr. Watson has collected in this volume.

If the chief value of Mr. Watson's good offices consists in the wider knowledge of Mr. Austin as a poet which may result from them, scarcely less important is the service he renders in pointing out the distinguishing aims and character of Mr. Austin's poems. They are essentially English. They breathe the air of English rural life, and they breathe also the fine vigorous air of English patriotism. In each respect Mr. Austin strikes a note which is peculiarly his own, though his love of "country" in the two-fold sense is the same love that Shakspeare had, and is again the same love that Tennyson has expressed in some of the noblest passages of English verse. Tennyson, however, has not put it into lyric form with as much frequency or freedom as Mr. Austin. The latter revels in rural things. He is the veritable poet of the seasons, and especially is he the laureate of the spring. But English springs and English soil are significant to him of the national life:

"Yes, this is England, frank and fair:
I tread its turf, I breathe its air,
And catch from every stalwart lung
The music of my mother tongue."

The selection Mr. Watson has made represents Mr. Austin in his characteristic dual phase. We have the praises of primroses and the praises of freedom, sung with the same heartiness, in the same exultant key; and one does not know which are best. This, in celebration of the early primroses, is certainly very lovely. It compares with nothing so well as with the exquisitely simple beauty of the flowers themselves:

"This, too, be your glory great,
Primroses, you do not wait,
As the other flowers do,
For the Spring to smile on you,
But with coming are content,
Asking no encouragement.
Ere the hardy crocus cleaves
Sunny borders 'neath the eaves,
Ere the thrush his song rehearse
Sweeter than all poets' verse,
Ere the early bleating lambs
Cling like shadows to their dams,
Ere the blackthorn breaks to white,
Snowy-hooded anchorite;
Out from every hedge you look,
You are bright by every brook,
Wearing for your sole defence
Fearlessness of innocence.
While the daffodils still waver,
Ere the jonquil gets its savour,
While the linnets yet but pair,
You are fledged, and everywhere.
Nought can daunt you, nought distress,
Neither cold nor sunlessness.
You, when Lent sleet flies apace,
Look the tempest in the face;
As descend the flakes more slow,
From your eyelids shake the snow,
And when all the clouds have flown,
Meet the sun's smile with your own.
Nothing ever makes you less
Gracious to ungraciousness.
March may bluster up and down,
Pettish April sulk and frown;
Closer to their skirts you cling,
Coaxing Winter to be Spring."

Not since Shakspeare's

"Daffodils
That come before the swallow dares, and take
The winds of March with beauty"

has any poet given us a more charming bit of rustic verse than this.

GEORGE COTTERELL.

Speeches Delivered in India, 1884-8. By the Marquis of Dufferin and Ava. (John Murray.)

TAKE heed, says the Arabic proverb, lest thy tongue slit thy windpipe. For many months after his arrival in India, Lord Dufferin would seem to have laid this sage counsel to heart. Describing a visit to Poona, in November, 1886, when the Viceroy had been in office for nearly two years, Lady Dufferin naively observes in her Journal: "It is almost the first time since he came to India that D. has let himself speak out." Her ladyship was referring to a speech incorrectly headed in the present collection, "reply to an address from the Poona municipality." As a matter of fact, the reply to the municipality is not here printed, though it contained at least one notable observation. Among other things, his Excellency said:

"I believe one of the greatest needs at the present moment is in some measure to relieve the pressure upon the land, which is created by the rapidity with which the agricultural population is trenching on the means of its subsist-

ence, by finding employment for its redundant members in manufacturing, mechanical, and other cognate employments."

In a speech delivered two years later at Calcutta, the Viceroy referred at greater length to this most important question. While scouting the theory sometimes propounded, that the poorer classes in India live everywhere in a chronic state of semi-starvation, His Excellency did not hesitate to admit that in certain districts, inhabited by millions of people, "the means of sustenance provided by the soil are inadequate for the support of those who live upon it." The only remedies for this state of things, the speaker pointed out, are the expansion of manufacturing industries and emigration; and these are remedies which it is beyond the power of Government, by itself, to apply. Here we have an Indian grievance which the friends of India might espouse to some purpose, instead of preaching that democratic government is the one thing needful for the salvation of the country.

As a practical commentary on questions of the day in India, the Ex-Viceroy's public utterances are worthy of most careful study by all who are concerned in Indian politics, more especially by those who, while depending for their knowledge of the country on the testimony of others, nevertheless are often called upon to interfere in its destinies. There is hardly a single detail of Indian administration, domestic or foreign, on which Lord Dufferin has not spoken at one time or another, in spite of his conviction that as a rule it is undesirable for an Indian Viceroy to make speeches. And although on one occasion his Excellency pretended to speak, not as a viceroy, but rather as some intelligent traveller who had come to India for three months with the ingenious design of writing an encyclopædia about the government and people, the reader may detect everywhere, not only the statecraft acquired during a long and arduous service in almost every quarter of the world where British interests are implicated, but also abundant evidence of that intimate knowledge of Indian affairs which a viceroy must always possess even if he does not know how to use it. At the time of his resignation, as he reminded the *talugdars* of Oudh, Lord Dufferin was the oldest viceroy that had ever ruled in India; and certainly none before him could boast such a varied experience.

Besides speeches in India, the volume contains four delivered in England, including a remarkably outspoken one last year at the Mansion House. Never had Lord Dufferin allowed himself to speak more gravely on the Central Asian question:

"Any approach," he said, "of a great foreign military power towards the confines of India would entail on that country such an intolerable amount of expense, in the shape of additional fortifications and other measures of defence, as would become absolutely intolerable, and would be less preferable than any other alternative, however serious."

These are words which, though not marked by the speaker's usual felicity of diction, should never be forgotten.

STEPHEN WHEELER.

Barnstaple and the Northern Part of Devonshire during the Great Civil War, 1642-1646. By Richard W. Cotton. (Privately Printed.)

No feature of our great Civil War is more remarkable than the readiness with which the provinces and outlying districts of England responded to the pulsations or nervous discharges of the great centres of the contest. Until the present century no systematic attempt was made to illustrate the local phases of the conflict, and to show how dependent its great determining issues were on the minor events—the battles, sieges, &c., that took place in remote parts of the country. But the various societies and associations for the advance of antiquarian research now at work in almost every county in England have drawn attention to these less-known episodes in our history. Besides papers in the different Transactions, &c., independent monographs on the history of the Civil War in various localities have also been published. With all these antiquarian energies in full blast, it cannot now be argued, as it was by Mr. Merivale in his article on the "Memorials of the Civil War in the County of Devon," in the *Retrospective Review* (vol. xii.), that "the attempt at confining the attention to the limits of a particular district may claim the merit of originality."

Of the larger monographs dealing with the history of the Civil War in a particular district, Mr. Cotton's work on the progress of the conflict in Barnstaple and North Devon must be considered as holding a foremost place both for antiquarian research and for literary ability. The author tells us that he started with the intention of limiting its scope to Barnstaple, but was led eventually to extend it more or less to the whole of North Devon. His work proves sufficiently not only the need of the extension, but the author's ability to grapple with this larger aspect of the subject. Westward of a line drawn from Bristol through Taunton and Exeter to Plymouth, Barnstaple was in the seventeenth century, as it still continues to be, the most important centre in the West of England, both as a corporate town and as a seaport; and the record of its vicissitudes in the Civil War forms a narrative of considerable importance, not only to Devonians, but to all who are interested in the conflict. Nor are the incidents of the struggle in North Devon generally of less importance in their bearing on the final result. As Mr. Cotton observes in his preface (p. ix.):

"Two of the most graphically interesting and politically not least important battles of the whole war were fought within twenty-five miles of Barnstaple. The battle of Stratton, in which Cornishmen and Devonians were pitted against each other, resulted in the defeat of the parliamentary forces raised in Devonshire, and, by freeing Hopton's Cornish army, enabled him to combine with the Royalist main body, and thus conduced to the ascendancy which the king's cause attained in the second year of the war. The battle of Torrington, fought in this corner of Devonshire, and so lightly passed over by Clarendon, was practically fatal to the royal cause in the West—the only ground whereon at that late period of the struggle it had any chance of recovery."

No doubt all these subordinate incidents and features of the war find their due record in Mr. Gardiner's exhaustive work; but considerations of proportion and of space in a general history will always leave a margin for local antiquaries to bring together those details of the struggle which concern especially their own neighbourhood.

The narrative presented to us by Mr. Cotton is full of varied interest, which is further enhanced by a lucid arrangement of his materials, as well as by a graphic and attractive style. It not only gives a stirring account of the progress of the contest and of its vicissitudes (Barnstaple changed hands no less than four times during the struggle), but incidentally it throws no small light on the religious opinions and social usages of the people of North Devon in the seventeenth century. We are thus made aware that, excepting in cases where the rural population gravitated to the great Romanist or Royalist houses, the bulk of the people were on the side of the Parliament. This was still more the case with the small towns, which were centres of Puritan energy, both religious and political. An interesting illustration of this animus, and consequently of the prospects of the King's cause in the West of England, is furnished by the reception at South Molton of the Earl of Bath and his party to enforce the Commission of Array, September 15, 1642:

"The common sort of the towne fell in a great rage with the Maior and his company for giving licence that they should enter and swor that if they did attempt anything there or read their commission of Array, they would beate them all downe and kill them if they were all hanged for it: and thereupon betooke themselves to armes, both men, women and children, about the Crosse in the market place. I doe verrily beleeeve they were in number at least 1,000, some with musquets loaden, some with halberts and blacke Bills, some with clubs, some with pikes, some with dunge Evells, some with great poles; one I saw which had beat the calke (iron frame?) of a sive, and beat him outright and set him into a long staffe, the women had filled all the steps of the crosse with great stones and got up and sate on them, swearing if they did come there they would braine them. One thing which is worth the noting, a woman which is a butcher's wife came running with her lap-full of Rams hornes for to throw at them" (p. 68).

Mr. Cotton helps to explain what seems to have been even in those disturbed times an unusual exhibition of truculence by telling us that the population of the district round South Molton was "reputedly rough in character"; but with due abatement on this ground the spirit thus exemplified was manifested with less ferocity in other parts of Devon.

The above extract, which might easily be paralleled with other excerpts just as interesting, will serve to show that Mr. Cotton's work is as full of stirring incidents as it is of information. I can only regret that my space is too scanty to adduce further proofs of that fact, which those who read the book will easily verify for themselves.

His readers will also, I am certain, confirm my judgment that Mr. Cotton's book is a permanent and valuable addition to the history of his native county, by means of which he has, moreover, helped to elucidate

some of the minor aspects of our great national contest. His generous enterprise in undertaking the task cannot be sufficiently commended. Nor is this by any means the whole of the debt which those who are interested in English history and antiquarian research owe to his well-directed enthusiasm. He has gathered his facts with unsparing industry from every available source. Setting aside lesser centres of information, he has examined more than 3,000 articles, tracts, MSS. in the British Museum alone, and has himself explored the scene of every battle and skirmish recorded in his narrative. In short, he has treated his subject with the minute conscientiousness becoming a historian who is also a trained antiquary. It may perhaps seem a little ungrateful, but I cannot help the wish that with these rare qualities and aptitudes Mr. Cotton may find a still larger and more important field for their exercise. More than one department of historical and antiquarian research would be immeasurably benefited by the care and industry which he has now proved that he abundantly possesses. As he has expanded his purview from the town of Barnstaple so as to include all North Devon, so it may be hoped he may see fit to extend still further his historical scope both in space and time, so as to embrace a wider area of our country and history.

JOHN OWEN.

Ancient Cures, Charms, and Usages of Ireland: Contributions to Irish Lore.
By Lady Wilde. (Ward & Downey.)

ANY book written by Lady Wilde is sure to be marked by graceful fancy, fervid eloquence, and intense love of her country. In the present work we find all these characteristics; but when one has said that, one has said most that is possible to say in its favour. It is to some extent a sequel to her former book, *Ancient Legends of Ireland*, and it is marked by just the same faults which deprived that publication of almost all value as a trustworthy treatise on folklore. Everything which real students most desire—mention of authorities, local touches, chronological and topographical details; anything that would render it possible to separate genuine ancient legend from modern invention or artistic embellishment—all these are either carelessly omitted or carefully suppressed.

It is most unfortunate that everyone of the writers who have dealt with Irish folk-lore should have treated it much in the same fashion. Lady Wilde only follows the example set by Crofton Croker, Lover, and the far greater Carleton. But for most of the others an excuse can be made which is not available in her case. From the novelists, pure and simple, we cannot expect scientific accuracy in dealing with legendary tales. It is quite in accordance with the fitness of things that the writer of fiction should alter and adapt to his purpose the traditions he uses; but with a professed collector of folk-lore such imaginative treatment of the old stories becomes almost a literary crime. And yet this mode of treatment seems now to be deliberately adopted and advocated by some writers. So much is

this the case that in a little collection of *Irish Fairy and Folk Tales*, published not long ago in the Camelot Classics (a charming little book, by the way, from the purely literary point of view), the editor goes out of his way to gibe at the honest folk-loreist who tells what he has actually heard, not what he thinks he might have heard, or what he thinks his audience would like to hear. The folk-loreists are treated as mere dull, prosaic people of no account, who "tabulate their tales in forms like grocers' bills." How much better it would be, we are led to suppose, to make the rude folk-lore the foundation of a pleasant literary sketch which will interest the reader, to do like Samuel Lover and Crofton Croker, who have, forsooth, "caught the very voice of the people, the very pulse of life"! Do not the advocates of the essentially vicious method thus defended see that the result of it will be to deprive us of any real folk-lore at all? We shall have a mass of pretty tales, of weird ghost stories, of quaintly humorous anecdotes more or less based upon ancient tradition; but it will be impossible to distinguish between the various ingredients of which they are composed—to say: This represents the actual legendary lore of the Irish folk; that is the product of the literary fancy of Croker, or Lover, or Lady Wilde. That the country whose folk-lore, if honestly transcribed, might be the most valuable as well as the most beautiful of any in Europe should thus be represented by a literary sham instead of a scientific reality is a very distinct misfortune. And the pity of it is that it is now almost too late to gather up the precious treasures which the imaginative writers have despised. The old legends are dying out, or are becoming adulterated with modern invention by the country people themselves. The time for securing them in their original purity is fast slipping away; many have been already lost beyond recovery. All the more reason to make an earnest appeal for the reverent handling of those that remain. There are, I believe, at present at least three workers engaged in the task of collecting the folk tales of Ireland—Mr. Douglas Hyde, Mr. David Fitzgerald, and Mr. W. Larminie. It is to be hoped that these writers will have the courage to avoid the evil example of their predecessors in the same field; and that as a result of their labours we shall at last have a *corpus* of genuine and unadulterated Irish folk-lore.

The most important part of Lady Wilde's book is not, however, the section which deals with folk-lore, but that which consists of essays on Irish history and literature. It is true that, if these essays were the production of some unknown author, one would feel inclined, having noticed the intense enthusiasm and powerful rhetorical style, to dismiss the opinions advanced therein as not fit for serious consideration. But Lady Wilde is well known in England as a representative of Irish literature, and she holds a high place in the estimation of her own countrymen. It is, therefore, a matter to be deplored that she should in the present volume give us teaching on Irish matters which, when it deals with facts, is generally inaccurate; when it deals with

principles, is mostly misleading. Her archaeology is crude beyond belief. The most ancient inhabitants of Ireland, she tells us, for example, were a race of pre-Adamic half-souled creatures, while the "Adamic" Kelts who succeeded them "belonged to a new creation, a higher humanity." One cannot help recommending to Lady Wilde a perusal of the valuable work on Celtic Ireland by her countrywoman, Mrs. Bryant.

Lady Wilde's references to history, even the history of her own time, are absolutely startling in their inaccuracy. She was a contemporary of the Young Ireland Party, and a valued contributor to the *Nation*; but it is almost inconceivable that anyone who knew the men who made that movement should describe Gavan Duffy as its Vergniaud, Meagher as its St. Just. To make any comparison between the French and Irish leaders more contrary to fact than these may seem difficult; but Lady Wilde is quite equal to the feat. It is actually enough to take away one's breath to find Isaac Butt—Butt at that time the Tory newspaper editor, the formal leader of the anti-national party in the Dublin corporation—described as the "Mirabeau of the Young Ireland Party."

The archaeology, history, and literary criticism in this volume are subordinate to a theory of nationality which is the keynote of the whole book. We find it in the studied antithesis between the Celt and the Saxon, the contrast between the Irish and English peoples, which is repeated in various forms in almost every page. An honest contrast of the characteristics of two nations in which justice is done to the merits and defects of both may be of great value. Sir Mountstuart Grant-Duff has well said that the publication of Mr. Hamerton's *French and English* amounted to a real political good action. But there is another kind of contrast which is the opposite of a good action, whether political or otherwise. How familiar are Irishmen with the young orator who treats us to endless variations on the theme of "Erin and Virtue"—Erin and courage, intellect, art, religion, and everything else that is good; "the Saxon and Guilt"—greed, stupidity, mammon-worship, and every other imaginable form of vice. The "anti-Irish Irishman" is bad enough, but surely he is not so entirely irritating as this foolish creature! And the countenance which Lady Wilde gives to such rhodomontade is not likely to abate the nuisance. The "stolid Saxons" (the collocation is almost as familiar as the "well-greaved Achæans"), with their "plethoric prosperity and self-centered egotism" are "apathetic and dull-brained." "It is evident that nature made them for a destiny of inferiority—for a servile race." Their religion is "without art or beauty, or ritual, or symbol, or reverence"; but for that very reason it is, of course, all the more "suited to the dogged self-asserting egotism of the English." With them "self is the only motive power; greed of land, greed of wealth, the only aim; the lust of gold everywhere, the love of God nowhere." The Celts, on the other hand, are "made for warriors and orators"; they are "made for religion and art." "Nationality, this dream

of an ideal future, illumines their poetry and oratory, their music and song, with a vague splendour of passion and pathos." "They live on dreams and prayers." "The Celt is the artist and poet of the world."

Lady Wilde has certainly a great gift of rhetoric, and "the number of adjectives she knows" is almost appalling to the ordinary person; but what on earth does all this eloquence mean? To say that the average Irish peasant has a more poetic nature than the ordinary English yokel is an absolute truism to any who have known both Pat and Hodge. To say that a nation which has produced the greatest poets of the world is essentially unpoetic, while a country which has had in historic times hardly any poet who stands high even in the second rank is pre-eminently a nation of poets—such judgment as this is so obvious a contradiction of truth that it does not even assume the merits of a paradox. If the comparison of the whole body of English literature with that of Ireland be thought unfair, take the writers of both countries at the present time. Perhaps the Irish man of letters best known in England nowadays is Mr. Justin McCarthy. He is not remarkable for any prejudice against his own country. What does he say on this matter? He tells us in a recent article that among Celtic Irishmen there is at the present time no one who is in the first class as poet, novelist, dramatist, or musician. But it is very easy on this point to refute Lady Wilde out of her mouth. When making such very strong statements as those mentioned above, she would have been wiser if she had contented herself with these glowing but vague generalisations and avoided particular instances. Unfortunately for her own position, she does give specific examples of the height to which Celtic genius soars at the present day. Dr. J. F. Waller, she tell us, is "the sweetest living lyrist of Ireland"; Mr. T. D. Sullivan is "the most ardent and powerful of living Irish poets." To one who looks at such matters as an ordinary critic, dispensing with the aid of patriotic green spectacles, Dr. Waller appears as a melodious versifier of something more than average ability, Mr. T. D. Sullivan as a spirited singer of rattling ballads, humorous and effective political squibs. To describe these two gentlemen as the greatest of Irish poets is to make a plain confession that the nation of poets is in poetry infinitely inferior to the dull-brained, prosaic, "stolid Saxon." It is to be hoped, however, that very few critics would accept this singular selection of the representative poets of a country which has but recently lost Ferguson and Allingham, and which still can show (not to speak of others) Aubrey de Vere. Indeed, one "Speranza," of whom Lady Wilde possibly has heard, would be considered by many to rank distinctly higher among contemporary Irish writers of verse than either of those whom she has singled out for admiration. Not only is the relative position which Lady Wilde ascribes to the two races incorrect, if tried by the test of present writers, but it is in some ways curiously the reverse of true. Among Irish writers it is the Protestant Anglo-Irishmen, not the Catholic

Celts, who take the first place in intellect, as Mr. McCarthy—himself a Catholic and a Celt—with admirable candour points out. And it is not in the domains in which the imagination is supreme—in fiction, music, and song—that Irishmen just now excel; but in the more prosaic fields of history and criticism. Mr. Lecky stands in the first rank of historians; Mr. Stopford Brooke and Prof. Dowden are the first among those who write the history of English literature. Some sayings of the latter of these on the subject under discussion seem to me full of wise teaching for many impulsive young Irishmen, who do not need to imitate the petition of their Scotch brother that Providence would send him a good conceit of himself. Prof. Dowden quotes from a popular Irish biography a passage (much in the style of Lady Wilde, by the way) which concludes, "Not even Greece, prolific as she was in sages and heroes, can boast such a lengthy bead-roll as Ireland can of names worthy of the immortality of history," and comments upon it thus:—

"We should be far better patriots if, instead of singing paeans about Irish genius, we were to set ourselves to correct some of the defects of Irish intellect. Let an Irish poet teach his countrymen to write a song free from rhetoric, free from false imagery, free from tinsel, and with thoroughly sound workmanship in the matter of verse, and he will have done a good and a needful thing. . . . We cannot create a school of Irish men of genius—poets are born, not made—but what we can do is this: we can try to secure for Ireland the advantage of possessing a school of honest and skilled craftsmen in literature. But of this school of craftsmen now and again a man of genius may arise strong and sane because he has sprung from a race of intelligent and patient workmen and because he feels their influence surrounding him."

The bane of criticism in things Irish has mostly been that it has been founded not on intrinsic merit but on racial, religious, or political considerations. Irish critics have been apt to ask concerning a writer "Is he English or Irish? Is he Celtic or Saxon? Is he Catholic or Protestant? Is he Nationalist or West Briton," not "Is he an honest, good, and true workman?" Sir C. Gavan Duffy tells somewhere of an Irish reporter who was asked how it was he always managed to give the exact numbers of the persons present at large meetings. His method was the simplest thing in the world: he used to give a rough guess at the number round him; if they were his opponents he divided his estimate by four; if friends, he multiplied it by ten. A somewhat similar manner of computation has not been unfrequent with Irish critics in estimating the merits of friends and foes. The mention of Sir C. Gavan Duffy, however, reminds one that the charge of unfaithful criticism could not have been made against the brilliant band of Young Irelanders, of which he is the most distinguished survivor. To take one instance out of many, that John Mitchel should have reviewed Carlyle's "Cromwell" in the *Nation* in such a manner as to draw praises from the author, who was of all men most difficult to please, is a fact which speaks volumes for the absolute fairness of the Young Ireland Party. They were said

to have "brought back a soul into Ireland." They certainly did produce not only a revival of Irish patriotic feeling but a renaissance of Irish literature. They were rigidly just, if not unduly severe, in criticising the literary shortcomings of their own party, and they set an example of candour and courtesy in their estimates of opponents. It is a saddening thing that we seem to have fallen far below their standard. To restore it should be the aim of any Irishman who wishes that his opinion on Irish literature should be worth the paper it is written on.

PERCY MYLES.

NEW NOVELS.

The Ciron Hunt Mystery. By Mrs. Robert Jocelyn. In 3 vols. (Hurst & Blackett.)

Sapphira. By Sarah Tytler. In 2 vols. (Ward & Downey.)

Jabez Easterbrook. By Joseph Hocking. (Ward, Lock & Co.)

Perfervid. By John Davidson. (Ward & Downey.)

The Gentleman who Vanished. By Fergus Hume. (White.)

In Crime's Disguise. By F. C. Milford. (Trischler.)

Dr. Rollison's Dilemma. By L. E. Tideman. (Simpkin, Marshall & Co.)

The Witness Box. By Veva and Collis Karsland. (Trischler.)

THERE is a good deal of hunt and but little mystery in Mrs. Jocelyn's new story. But the mystery is on the whole the more enjoyable element in it. Two spirited young girls, Lady Helen and Lady Marcia Ciron, have each a fortune of £700,000, and have the conventional prettiness to be found in novels; thus the younger has "a soft peachy skin, very fair, fluffy hair, large blue eyes, *nez retroussé*, and a mouth that was perfect in repose, and still more perfect when smiling, and surrounded by curving little dimples." Partly owing to family troubles and quarrels, and partly in a spirit of fun and a desire for adventure, the girls, on the initiative of Helen, the elder, transform themselves into the Misses Jones, and adopt, as their step-mother their maid, Mrs. Jones, who has a weakness for dropping both her "h's" and "my lady" at the most inconvenient moments. They have much difficulty, but also get much amusement, in coaching Mrs. Jones in her part. To make matters worse, they set up their establishment, which is one of a very "sporting" and comfortable sort, in the neighbourhood of their cousins, Lord Clarenby, and his brother Robert Ciron. It is quite unnecessary to say that the two young men fall in love with the two young women, although it may be necessary to add that they do not prosper equally well in courtship. Helen and Marcia hide a good number of things, but they cannot conceal from their cousins' mother the resemblance of their voices to that of her daughter. So the games of cross-purposes in this book are practically innumerable, but they are played out carefully to the end. It almost goes without saying

that horses—and one wild horse in particular—occupy prominent positions in *The Criton Hunt Mystery*. Ordinary readers who think that ample justice has already been done to hunting and its accompaniments in fiction will perhaps wish that there had been less about them in Mrs. Jocelyn's new story. In that case, it might easily have been kept to two-thirds of its present dimensions. But it is a wholesome, enjoyable, well-written novel all the same.

Sapphira is one of the weakest novels its author has written; and the leading incident in it, the flight of a family to France, owing to the misdeeds of one of the parents, recalls Mrs. Oliphant's short story, *The Fugitives*. After all, there is no sufficient reason why poor Mrs. Baldwin should be nicknamed Sapphira, since, though she does conceal the manner in which her husband died, she gains nothing by her deceit. The characters of the young Baldwins—Agnes, with her over intense feelings and her literary ambitions, the more practical and girlish Georgie, and their brother Pat, the doctor—are sufficiently well sketched and act admirably as foils to each other. Yet the marriages which are dashed off at the end, especially that of Agnes, spoil the effect of the story, which seems to have been far too hurriedly written.

There is a superabundance of Meredithian cleverness—of the cleverness of Mr. Meredith when in his *Shaving of Shagpat* mood—in Mr. Davidson's extravaganza of *Perfervid*; but it gives no evidence of its author's capacity to write such a book as *Richard Feverel* or even *Evan Harrington*. There is a method, and even a little philosophy, in the fooling of Ninian Jamieson and his clown and tool Cosmo Mortimer; and some of the scenes are high-class farce. There is besides something more than a touch of pathos in the action of Marjorie Morton, who unites her fortunes to those of Ninian when he has lost his provostship, is bankrupt, and is reduced from his dreams of royalty to keeping a grocer's shop. The second story in Mr. Davidson's volume, *The Pilgrimage of Strongsoul and Sauders Elshander*, is the better, more natural, and more intelligible of the two. The playing of the two boys at "The Pilgrim's Progress" reminds one not a little of Mr. George MacDonald. But Mr. Davidson's humour is far richer and more refined than Mr. MacDonald's, and he has indisputably the gift of style. It is plain that the author of *Perfervid* is a man of great and varied capacity, and that he has read and reflected infinitely more than the majority of writers of fiction, even of fiction that is a good deal better than the common. But he must beware lest he cultivate the fantastic to the prejudice of the real.

Undoubtedly *Jabez Easterbrook* is what it professes to be, "a religious novel." But it is much more; it is a story of a wide human interest and strong human passion. Jabez Easterbrook settles in the village of Heathertown as Wesleyan minister. He "was intelligent yet bigoted, sympathetic yet narrow; while the people among whom he had come to labour were rugged yet honest, settled in their opinions, but at the same time possessed of a large amount of common

sense." He is introduced to Margaret Ashton, the daughter of the leading member of his congregation—a girl who, although only nineteen, has read Darwin, Comte, Emerson, and Spinoza, and whose creed is, therefore, very unlike Easterbrook's. The two influence each other's faith, and are, of course, ultimately married. Easterbrook has difficulties of various kinds to contend with. He has to vindicate his physical no less than his intellectual superiority over the rough natures he is thrown among. He outgrows his faith, and has to resign his pastorate in consequence; finally he starts a Free Church of his own. Although it is not based on *Robert Elsmere*, and can hardly be said even to suggest that work, *Jabez Easterbrook* is well and earnestly written, and is far above the average of the class of fiction to which it ostensibly belongs.

It is evident from *The Gentleman who Vanished* that Mr. Fergus Hume ought, as a novelist in search of characters, to leave this country and return to Australia. There is nothing specially original or very attractive about the plot of this story. Young men who have got into trouble have ere now sold themselves to the Devil; and this is in effect what Adrian Lancaster does when, having apparently murdered Philip Trevanna with a decanter containing such brandy as he has not himself consumed, he exchanges bodies with that wicked old scoundrel Dr. Michael Roversmire. It was a very foolish and quite unnecessary step for Lancaster to take, since, of course, Trevanna is not murdered. It seems strange, too, that he did not at a much earlier period in the story think of his final escape from his quandary, by committing suicide as Roversmire, and coming back to life and Olive Maunders. Altogether, the farcical bulks much more largely than the true supernatural in *The Gentleman who Vanished*; and the improbability of the story is not sufficiently relieved even by the man-of-the-worldly sagacity of Teddy Rudall, and the treachery and bad spelling of Roversmire's servant, Dentham.

In *Crime's Disguise* is well stocked with Irish crime, murder, personal revenge, dramatic success, and exciting passages of all kinds; and yet at the last we find ourselves, "on a glorious Italian morning, in that smartest of schooners, the *Almira*, ramping along through the clear waters of the Mediterranean," while

"William Escott, leaning on the weather-rail, is greedily drinking in the glorious, invigorating, ozone-laden air, and feasting his eyes on the ever-changing beauties of the scene around, while beside him stands Cecil Ravenscourt, eyeing him with the sort of gratification you may see on the features of a hospitable host as he notes his favoured guest's appreciation of '74 Perrier Jouet."

There is a melodramatic full-bloodedness about both the crime and the love of *In Crime's Disguise*—it takes a page to describe one or two of the charms of Lucy Escott—which will no doubt secure for it a reading constituency. The plot by which Wilfrid Sullivan is converted first into William Ffrench and then into William Escott is well constructed; and there could hardly be two more thorough-paced scoundrels, even of the Irish-American breed, than Thomas

Atherton and John Washington Simmonds. Yet one sighs for a little open air, and sunshine, and rest, after so much blood, blue fire, and strain. This, however, the author does not even attempt to supply.

The heroine of Mr. Tiddemann's more than sufficiently sensational story looks like an old acquaintance. Surely this is not the first time that one has come across a charming and loveable wife, who is used as a decoy by an unscrupulous scoundrel of a husband. Lois, the victim of Carlo Almieri, is certainly neither prettier, nor better, than most of her class. She is undoubtedly, however, placed in specially difficult and compromising situations. She is perpetually thrown into the company of a man who is her all too chivalrous lover, and with whom her husband would be only too glad if she would hopelessly entangle herself. It is rather singular, however, that such an accomplished and wideawake villain as Almieri does not make an earlier discovery of and swoop down upon his wife's second, more passionate, and perhaps, therefore, more successful lover, who has the great advantage of being, against his will, her medical attendant. All turns out well, indeed; for Henderson, the more pure minded of Lois's admirers, conveniently pistols her husband and then dies himself. The plot, though in some respects conventional, is yet coherent throughout. Old Mrs. Askew, who looks after the household and the virtue of her medical master—and seems to have enough to do—is a very good and consistent sketch. *The Traitor Doubt*, which is included in the same volume as *Dr. Rollison's Dilemma*, is rather weak, confused, and unsatisfactory.

The Witness Box is, as its name and the sensational picture on the title-page sufficiently indicate, a detective story, written in the style, and with a good deal of the special power, of Mr. Fergus Hume. The central incident, however, has the merit (?) of originality. The murder of Mr. A. B. C. in the railway carriage is committed not by any of the reasonably "likely" persons who are arrested or shadowed in connexion with it, but by the detective who is afterwards engaged in tracing the crime home to its perpetrator. It will be hardly possible to improve on this idea, unless, indeed, by causing a particular murder to be committed by the judge or the foreman of the jury engaged in a trial of an innocent man overwhelmed by circumstantial evidence. Even Duncan Knabb is only exposed through the practically supernatural agency of the phonograph. There is an abundance of stir in the book, for every one in it, from the detective upwards, has at least one love affair on hand. All, however, ends in match-making and babies. Apart from the detective business, *The Witness Box* is a decidedly commonplace story of the "bread-and-cheese-and-kisses" order, in spite of the romance of Hugh Merton and Nita Beringer. But the commonplace is good.

WILLIAM WALLACE.

SOME VOLUMES OF GERMAN NEW TESTAMENT CRITICISM.

Der erste Brief Pauli an Timotheus. Auf's Neue untersucht und ausgelegt von Heinrich Koelling. Zwei Theile. (Berlin: Rother. London: Kegan Paul & Co.) The authenticity of the Epistles to Timothy and Titus was first impugned by Schleiermacher in his *Kritisches Sendschreiben* (1807). Critical scholars like Baur, Hilgenfeld, and Credner followed the line of argument laid down in that work and accepted the conclusions at which its author had arrived. The two chief objections to the Pauline origin of these Epistles—that their diction is different from that of the undoubtedly authentic books of the Apostle; and that there is no time in the life of St. Paul, as recorded in the Acts, into which the Epistles seem to fit—have been brought forward with great learning and ability in the latest commentary (1880) by Prof. Holtzmann. The author has in the book before us, the second part of which has recently appeared, examined these objections with equal industry and acumen, and, while admitting their partial truth, he has drawn from them just the opposite conclusion—in favour of the authenticity of the Pastoral Epistles. The student who peruses both works will be fully acquainted with all the arguments urged on either side in this controversy. In a very instructive table (p. 59), the author shows that, of the 1959 *επὶ λέγμενα* found in the New Testament, the largest percentage belongs to the 2 Epistle of St. Peter, the Pastoral Epistles, and St. Jude; that Philippians and Colossians are richer in terms occurring only once than 1 Corinthians and Romans; and these again richer than Thessalonians and Galatians. Pastor Koelling agrees with Dr. Holtzmann that 1 Timothy has about seventy-four words peculiar to itself. It is not the number, however—as he justly remarks—but the quality of the terms which must be taken into account. The use of words common among profane authors like αἰδώς, καταλέγω, ἀνδροφόνος, διατροφή, &c., in this Epistle may be merely accidental (pp. 66-78). Of the others, a considerable number are general, technical, and scientific terms, like ἀντίδοσις, ἀπέραντος, ἐντρέφω, μετάληψις, πρόκριμα, all but twelve occurring in Plato. Among these latter we find words characteristic of the Apostle, like ἀντίλυτρον ii. 6—διδόγος iii. 8—ἐδραῖωμα v. 10—ἰερεπλεονάζω i. 14. The language which men of culture and learning employ among each other has many terms and idioms of its own, as the author aptly remarks (pp. 44 sq.); and Schleiermacher himself used quite a different style when he addressed de Wette or Friedrich von Raumer than when he wrote to his wife or Eleonore G. In the same way the Apostle made use more frequently of scientific expressions in the Epistles to Timothy and Titus than in those sent to the large congregations of Corinth and Rome. It would not, however, be possible to infer from the latter Epistles that their author was ignorant of the use of such terms. In Romans we find χρήσις—πλάσμα—χρηματισμός; in Corinthians σύμφωνος and διαίρεσις. Nor can there be any doubt that St. Paul obtained that learning, when a youth, at Tarsus, which was at his time (cf. Strabo, 14, 672 sq.), together with Athens and Alexandria, one of the great seats of letters and philosophy, and from which went forth grammarians like Protogenes, who is mentioned in Plutarch's table-talk, and rhetoricians like Apollonius of Tyana. As to the time at which the Epistles were written, the author maintains (p. 226 sq.) that they must have been despatched in the spring of the year 57 A.D. The Apostle, after his long stay at Ephesus, purposed, on his third journey, to travel through Macedonia and Achaia (Acts xix. 21, 22), and he sent Timotheus

and Erastus in advance (cf. 1 Cor. iv. 17 and 19): "I sent Timothy, my beloved child," and "I will come soon myself." The news, however, which St. Paul received of the dissensions at Corinth induced him to change his plans and to visit that city sooner than he had intended. This change of plans accounts for the length of the instructions given in the Epistles, which seems excessive, considering the short time that Timothy was absent. The main objection to this theory is that offered by 1 Tim. i. 3; and Otto's interpretation of this passage, which is adopted by the author—according to which Paul remained at Ephesus, and Timothy journeyed to Macedonia—does not appear to us convincing. The third part of Volume I., which deals with the traditions of the Pastoral Epistles found in the documents of the Early Church, is not equal to the first two parts. It would have been of great interest to compare the language of the Epistles to Timothy with that of the early Fathers, with Clement and Barnabas, and the Apostles' Teaching. As regards i. 9, "the law is not made for the righteous," we do not agree with the author (vol. ii. p. 36), that St. Paul referred to the Decalogue; he evidently used the term "law" in the universal and generic sense. On the whole, Pastor Koelling's commentary is a thoroughly able and exhaustive reply on behalf of the conservative school to the attack which has been made from the liberal side on the authenticity of the Pastoral Epistles.

Der Galaterbrief nach seiner Echtheit. Untersucht von Rudolf Steck. (Berlin: Reimer; London: Kegan Paul & Co.) All schools of theological thought have agreed in regarding as almost an offence any attempt at impugning the authenticity of the first four Pauline Epistles. And the author, as appears from the introduction to his work, is conscious that he will not altogether escape that censure which Bruno Bauer and lately A. Loman have incurred when arguing that the Epistles to the Romans, Corinthians, and Galatians are spurious documents, dating from the second century. It is with evident reluctance that Prof. Steck publishes the results to which his investigations have led him; and, considerable as is the learning which he exhibits, few scholars will, we believe, be reconciled to a book which to them must appear to run counter to the ordinarily received laws of historical criticism. It cannot be said that the work, thorough as it is, contains anything new, or that its statements derive especial force from the manner in which they are brought forward. The arguments by which the author endeavours to show that the earliest writing which quotes Pauline Epistles, the first Epistle of Clement—a letter sent by the Church of Rome to the Church of Corinth during the reign of Domitian—was composed as late as 140 A.D. (pp. 294-308) will hardly appear convincing; still less his assertion (pp. 308 sq.) that the Epistle of Clement must have followed the Epistles to the Corinthians within a few years, because they both deal with exactly the same questions, and show that the state of affairs had not changed in the Greek city during the time that these various letters were written. But the Pauline Epistles evidently refer to factions which arose immediately after the founding of the Church at Corinth; cf. 1 Cor. iii. 6: "I planted, Apollos watered; but God gave the increase." Again, verse 10: "As a wise master builder I laid a foundation." Further, iii. 1: "As babes in Christ I fed you with milk." Clement, on the other hand, rebukes the younger members of the congregation for their want of obedience to their elders (chap. xlvii.).

"Formerly," he says, "ye were subject to those that presided over you (i.); now the foolish have risen against the wise, and the young men against the elders (iii.). The apostles ordained throughout

the cities in which they preached bishops and deacons (xlii.), and happy are the elders (bishops) who have completed their life's journey; for they need fear no more, being removed from their rightful place by young men (xlv.)."

It is certain that those who had heard the "Epistle of the blessed Saul" (xlvii.) had passed away; and that the lifetime of one generation intervened between the Epistles of Paul and the Epistle of Clement to the Corinthians. Equally unsatisfactory is the manner in which the questions connected with the canon of Marcion are treated. The ingenious heretic who first conceived the idea of forming a New Testament by collecting the writings of the Apostles admitted into his volume the Gospel according to St. Luke and ten Epistles of St. Paul. First among these he placed Galatians; and he rejected Timothy and Titus. Marcion arrived at Rome about 140 A.D. Having assigned Galatians to that date, Prof. Steck is obliged to place Timothy and Titus at a time after Marcion; and according to him, Tertullian made the ludicrous mistake of taunting the heretic (*adv. Marc.* v. 21) with the rejection of two Epistles which had not been written when he lived! The further questions—as to how Marcion could possibly mistake for genuine Ephesians, composed according to the author's theory during the very year that he was making his canon; and, again, whether he did not receive the writings of which it consisted, at least some of them, from his teacher Cerdon, who flourished 130-140—are not even touched upon. That St. Paul refers to the words of Jesus, and sometimes repeats the expressions which his Lord had used, is evident from passages like Rom. xiii. 8-10; 1 Cor. vii. 10; xiii. 2 ("removing of mountains"). But the whole problem whether he obtained his information from oral tradition, or from memoirs other than our canonical Gospels, is settled by the remark (p. 168) that Corinthians drew upon Matthew and Luke, and is consequently later than the Synoptists, which themselves date from the commencement of the second century. Altogether the work of Prof. Steck will not, we believe, alter the opinion which the various schools of theological thought have formed on the origin of the four chief Epistles of the New Testament.

Die Geschichte der Auferweckung des Lazarus. Von F. L. Steinmeyer. (Berlin: Wiegandt und Grieben; London: Kegan Paul & Co.) This is the third of a series of contributions which the author is making to the elucidation of the most important chapters of the Gospel according to St. John. The first two books on the high-priestly prayer (chap. xvii.) and on the conversation with the Samaritan woman were noticed in the ACADEMY, May 19 and August 5, 1888; and the next number of the series will treat of the interview with Nicodemus. The present book possesses all the merits which we noticed in the earlier parts—grace and clearness of style, as well as great dexterity in the treatment of the details of the story. All the various points which are brought out in the course of the investigation are summarised under one leading thought. The purpose which St. John had before his mind when he narrated the resurrection of Lazarus, and which, "like a beacon-light, shines through darkness"—as the author puts it (p. 24)—"was to record an event in which, through the sickness and death of man, the glory of God was revealed by Him who is the resurrection and the life to them that believe." The greatest miracle which Jesus performed must be regarded under a threefold aspect—as the work of a friend, as the deed of the Son, and as an heritage left to all the faithful. As at Nain, sympathy with the widow whose only son was carried to the grave, so here at Bethany, "human love" to the brother of Martha and Mary was the motive of

the act. The difficulty of bringing the account of these acts, or of the whole course of events previous to the Passion Week given by the Synoptists, into agreement with that offered by St. John is by no means underrated by the author. He justly discards the explanations offered by apologetic writers, who endeavour to harmonise the two accounts by saying that St. Matthew and St. Luke restricted themselves in their biographies of Jesus to the north country of Galilee, and that they omitted a miracle which was wrought in the immediate vicinity of Jerusalem; or else—as Hengstenberg maintained—that they agreed to leave the record of a deed which revealed the very depths of divine love and power to the disciple who had reclined on Jesus's bosom. He points out all the bearings which, according to St. John, the events of Bethany had on those at Jerusalem; the deliberations of "the chief priests and Pharisees in council," as well as the rejoicings of the crowd on "Palm Sunday," were the immediate consequences of the former; and the death of Jesus seems to follow in a natural manner the resurrection of Lazarus. Quite different, according to St. Matthew xvii. 6 sq. and St. Mark xiv. 3 sq., is the connexion between the supper in the house of Simon the leper in Bethany and the council of the chief priests at Jerusalem. It was the aim of St. John, so the author states, to show in his Gospel the dual action of the principles of light and darkness; as in chaps. v. and ix., so here, a work of love, a revelation of light, is immediately followed by an ebullition of hatred, a manifestation of darkness. Dr. Steinmeyer goes, however, too far, when, in his endeavour to display the greatness of that work, he compares the motive on the part of the Father in raising the Son to the motive of the Son in raising Lazarus." Again, the small family consisting of a brother and two sisters, whose hospitable roof had so often given shelter to Jesus, can hardly be called a "type of the brotherhood of the Church" here on earth.

NOTES AND NEWS.

MESSRS. ISBISTER & Co. will publish in November a volume containing the series of Old Testament studies which Mr. Gladstone has been contributing to *Good Words* under the title "The Impregnable Rock of Holy Scripture."

ONE of the events of the publishing season will be a new drama by Henrik Ibsen, who has given to Mr. Edmund Gosse his entire English and American rights. Mr. William Heinemann has made arrangements with Mr. Gosse to issue an English version in London on the day that the original appears in Copenhagen.

MR. WILLIAM HEINEMANN will publish in November a short story by Count Tolstoi, dealing with the early Christians and drawing a parallel between Pagan and Christian marriages. The English title will be "Work while ye have the Light," and the Russian original is said to have been suppressed by the censor prior to publication.

MESSRS. EYRE & SPOTTISWOODE will shortly publish a Glossary of Bible Words, by the Rev. A. L. Mayhew, with illustrative passages, selected as far as possible from the earlier English Versions of the Bible, with the purpose of indicating the source of the Biblical expressions found in the Authorised Version.

Five Years with the Congo Cannibals, the publication of which, by special arrangement with Mr. H. M. Stanley is delayed until October 15, is the first attempt at describing the domestic and daily life of the savages of the far interior of Western Equatorial Africa. The work is the result of five years spent in their

midst by Mr. Herbert Ward, one of the survivors of Stanley's ill-fated rear guard, who had previously been in the service of the Congo State from 1884 to 1887. The numerous illustrations are reproduced from Mr. Ward's own drawings and photographs. The book will be published by Messrs. Chatto & Windus.

WE hear that Mr. H. B. Wheatley's new edition of Cunningham's *Handbook of London* will be published by Mr. John Murray in October. The late Thomas Thorne did a good deal of work at the book, but left it unfinished at his death. The index will contain nearly ten thousand entries.

MR. T. FISHER UNWIN will shortly publish in the *Cameo Series* a volume of *Lyrics*, by Mme. Darmesteter (Mary Robinson), containing selections from her previous works, as well as some new poems.

THE *Collectanea Cornubiensis*, by George Clement Boase, one of the joint-authors of the *Bibliotheca Cornubiensis*, is now in the hands of the binder. This work contains biographical and topographical notes relating to Cornwall, the biographical notes referring to many families, forming complete pedigrees. In the volume are also given copies of two MSS., with illustrative notes: 1. "The Journal of the Mayor of Penzance, 1816-1817," a curious document, illustrating the state of society at that period; 2. "The Journal of Mr. Richard Edmond's when taking his Sons to the College of St. Pol de Léon," an account of a place where many Cornish boys were educated. The impression of the *Collectanea* is limited to one hundred and thirty copies, being chiefly intended for persons interested in the western county.

MESSRS. SWAN SONNENSCHN & Co. will publish shortly, in their "Social Science Series," a description of the New York State Reformatory at Elmira, by Mr. Alexander Winter. The book will describe the life at the reformatory, and the methods employed in this interesting sociological experiment, which endeavours to translate into practice the most advanced penological theories of the day. Mr. Havelock Ellis is writing a preface to the book.

THE publication of *London City* will be slightly delayed, owing to the artist, Mr. William Luker, having increased the number of illustrations from the 250 promised in the prospectus to nearly 300. Among them will be a drawing of the old garden at the back of No. 4, Crosby-square, notable for its fine trees and fountain.

Through Magic Glasses is the title of a new work from the pen of Arabella B. Buckley (Mrs. Fisher), which Mr. Stanford has nearly ready for publication. It will be a sequel to the same author's "Fairland of Science," now in its twenty-third thousand, and will have numerous illustrations.

A NEW edition of *A Mariage de Convenance* will appear immediately in Mr. T. Fisher Unwin's "Novel Series." The same publisher will produce shortly *Everyday Miracles*, by Bedford Pollard. The common objects of the world are glorified in this book by the light of science, but without technical phraseology.

ANOTHER reply to Prof. Drummond's *Spiritual Law in the Natural World*, by Mr. Edmund Swift, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. BICKERS & SON will publish shortly: *True Catholicity, or, Cramped Conformity?* a few Thoughts and Suggestions for Members of the Anglican Communion, by the Rev. Georges Venables; *The Autocrat in the Green Room*: with a Play after "Othello," by William Spink; *A Play and XV. Sonnets*, by Geo. Herbert

Kersley; *Sacred and Shaksperian Affinities*: being Analogies between the Writings of the Psalmist and of Shakspeare, by Charles Alfred Swinburne.

THE Rev. A. R. Maddison, one of the Priest-Vicars of Lincoln Minster, is just going to print the second volume of his *Calendar of Wills in the Lincoln District Probate Registry*. It will run from 1600 to 1617 A.D.

A TABLET with the following inscription has been placed on the wall of the little church of Llantysilio, near Llangollen:—"In memory of Robert Browning, poet, born 1812, died 1889, who worshipped in this church ten weeks in autumn, 1886; by his friend, Helen Faucit Martin."

In the Saturday and Sunday issues of the *Journal des Débats* are appearing a series of essays by M. Paul Desjardins, entitled "Les Compagnons de la Vie Nouvelle." The first and second of these dealt with Mme. James Darmesteter (Mary Robinson). The collections of her poems entitled "An Italian Garden" and "The New Arcadia" are criticised with enthusiasm. The writer concludes:

"Son rêve est donc un rêve de pleine santé de personne parfaitement lucide. Là, au fond d'elle-même, où nous avons enfin pénétré, règne en effet, l'harmonie, l'assurance, prête à agir, et le courage. Nous avons retrouvé la vaillante petite abeille d'Attique ou de Florence."

M. Desjardins's last critique was on the poetry and personality of Mr. and Mrs. Robert Browning.

In the *Theologische Jahresbericht* for 1889 there is an analysis of Prof. Max Müller's first volume of Gifford Lectures. It is said to be the object of these lectures to show how the deities of the "shadow" and the storm-wind are gradually developed into supreme deities. Can "shadow" be meant as a translation of "sky," and can "sky" have been derived from *śukla*?

FORTHCOMING MAGAZINES.

AMONG the contents of the forthcoming number of *Mind* (completing its fifteenth year) will be articles by Mr. Herbert Spencer on the "Origin of Music," in reply to Darwin and the late Edmund Gurney; and by Mr. James Sully on "Mental Elaboration."

THE forthcoming number of the *Asiatic Quarterly Review* will contain—in addition to the articles mentioned in the ACADEMY of last week—an examination of "The Conception of a Future Life among the Semitic Races," by Prof. E. Montet, of Geneva, in which he concludes in favour of a Greek origin for this belief; also "China: Its Social Organisation and State Economy," by General Tsheng-ki-tong; "The Rise and Fall of the Arab Dominion," by Prof. H. A. Salmoné; "The Non-Christian View of Missionary Failure," by a veteran missionary, who speaks in turn through the mouths of a Muhammadan, a Hindu, and a Buddhist; and "Child Marriage and Enforced Widowhood in India," by a Brahman official, protesting against the recent agitation

"to remove the Himalaya of Hindu society into the British channel by such legislation as raising the age for the legal protection of women by one year, or presuming that husbands who leave property by will to their widows do so on the understanding that they will re-marry."

THE October number of the *English Illustrated Magazine*, commencing the eighth volume, opens with a long poem by Mr. Swinburne, entitled "An Autumn Vision." The frontispiece is a wood-engraving, by H. Gedan, of Bellini's portrait of the Doge Loredano in the National Gallery. Among the other contents

are—"The Vicar of Wakefield and its Illustrators," by Mr. Austin Dobson; "Edinburgh," by Mrs. Oliphant, illustrated by Mr. George Reid; "In New Guinea," by Mr. Hume Nisbet, with illustrations by the author; and a series of portraits of trade-union leaders.

THE October number of *Atalanta* (Trischler)—which begins the fourth year of that magazine—will contain the first chapters of a serial by Mrs. Molesworth, entitled "Imogen"; a complete short story by Mrs. Frances Hodgson Burnett; and the first of two illustrated papers on "The Work of Burne Jones," by Miss Julia Cartwright. The special subject of the Scholarship and Reading Union for the year is "Shakspeare," for which Prof. Edward Dowden has drawn up a programme.

AMONG the contents of the October number of *Igdrasil*, which begins a second volume, will be "The Last Laird of Monkbarns," being an account of the life and work of the late Patrick Allan-Fraser, of Hospitalfield, Arbroath, contributed by Mr. George Hay; an illustrated article on "The Studio of Marie Bashkirtseff," by Mr. William Markwick, one of the editors of the magazine; a long poem by the Hon. Roden Noel, dealing with the social question, entitled "Poor People's Christmas"; a study of the poetry of Miss Emily Hickey; "The Real and the Ideal in Literature," by Mr. Kineton Parkes; and letters dealing with politics and the Irish question from the Ruskinian point of view.

THE *Sun*, which is now published by Mr. Alexander Gardner, will begin its new volume in October with a serial story by Mrs. Oliphant, entitled "The Railway Man and his Children."

THE Open Court Publishing Company, of Chicago, announce the publication of a new quarterly magazine, called the *Monist*, to be devoted to the establishment and illustration of the principles of monism in philosophy, exact science, religion, and philosophy. But, "so far as the fulfilment of this aim will allow, it will bear a popular character." The first number, to appear on October 1, will contain articles by Prof. G. J. Romanes, of the Royal Institution, and by Prof. E. D. Cope, of Philadelphia.

THE October number of the *Leisure Hour* contains a paper by the Rev. Harry Jones, describing the National Home Reading Union, which has met in the last two summers at Blackpool; and an illustrated article on "Irish Fairies," by Mr. W. B. Yeats.

UNIVERSITY JOTTINGS.

At a meeting held in the chapter-house of St. Paul's, on Tuesday of last week, immediately after the funeral, it was resolved to invite subscriptions for a memorial to Dr. Liddon. After placing a personal memorial in St. Paul's, the fund will be devoted to promoting the more thorough study of theology, under the control of the authorities of Keble College, Oxford. Subscriptions were promised on the spot to the total amount of nearly £2500.

At a meeting held in Glasgow last Tuesday, under the presidency of the Lord Provost, a resolution was adopted declaring it to be expedient that a chair for the teaching of political economy be founded and endowed in the university of Glasgow as a fitting memorial to Adam Smith and of his connexion with the university, and as supplying an important requirement in a commercial and industrial community.

THE university of Durham proposes to confer the honorary degree of D.C.L. upon Dr. Parke, of the Emin Pasha relief expedition, on October 21,

THE medical session at the three colleges which constitute the Victoria university will be opened next week—at Owens College, Manchester, by Sir Spencer Wells; at the Yorkshire College, Leeds, by Dr. Broadbent; and at the University College, Liverpool, by Sir James Paget.

PROF. R. K. DOUGLAS is to deliver the inaugural address of the autumn term of the School for Modern Oriental Studies, at University College, London, on Tuesday, October 14, at 5 p.m.

THE programme is now ready of the lectures to be delivered during the first session at University Hall, Gordon Square, under the auspices of the committee, of which Mrs. Humphry Ward is the hon. secretary. On October 8, Prof. J. Estlin Carpenter, of Manchester New College, will give his opening lecture on "The First Three Gospels and the Early Church"; and, on November 4, the Rev. Stopford Brooke will begin a course of six lectures on "English Poetry in the Nineteenth Century. The undertaking has received the support of Prof. Pfeiderer, of Berlin, and of Profs. Kuenen and Tiele, of Leiden.

DR. ANDREW, of St. Bartholomew's Hospital, will deliver the annual Harveian oration at the Royal College of Physicians on Saturday, October 18, at 4 p.m.

SIR FREDERICK POLLOCK will deliver the prizes at the medical school of St. Thomas's Hospital on Wednesday next, October 1, at 3 p.m., after which the various departments of the hospital and school will be open for the inspection of invited visitors.

THE Working Men's College, in Great Ormond-street, will open for its thirty-seventh session on Thursday next, October 2, when Sir John Lubbock will deliver an address as principal. Among those who have promised to give free popular lectures on Saturday evenings are Prof. Bonney, Miss Jane Harrison, Mr. J. Churton Collins, Mr. Sedley Taylor, and Mr. D. F. Schloss.

THE sixty-eighth session of the Birkbeck Literary and Scientific Institution will open on Wednesday next, October 1. The list of the Wednesday evening lecturers includes the names of Sir Robert S. Ball, Dr. Dallinger, Mr. Samuel Brandram, and Mr. J. T. Carrodus.

TRANSLATION.

FROM THE ITALIAN OF GIOVANNI MARRADI.

HOMEWARD from Fiesole—O sweet heart mine
Dost thou remember?—in that tranced hour
We turned our tired steps: Of a divine
Sadness our souls felt the subduing power.

Like an aerial gigantic pine
Star-cinctured, rose one solitary tower;
Alone emergent from the argentine
Serenity—Saint Mary of the Flower.

All the rest vanished in the peace profound
Of that far distance where the trembling light
Seemed a transparent sea which had no bound;
While of thy voice the ripple, pure and bright,
Musically commingled with the sound
Of all the secret murmurs of the night.

EVELYN MARTINENGO-CESARESCO.

MAGAZINES AND REVIEWS.

THE new quarterly number of *Folk-Lore* (David Nutt) prints a charming paper read at the last meeting of the Folk-Lore Society by Miss Charlotte S. Burne, on "The Collection of English Folk-Lore." She here shows from her own experience in Shropshire the right method to go to work, and incidentally illustrates the connexion between folk-lore and history. Among the other contents are: a

report, by Mr. Alfred Nutt, of his examination of the MSS. of the late J. F. Campbell, of Islay, preserved in the Advocates' Library at Edinburgh; "Notes on Chinese Folk-Lore," translated from a Hongkong daily paper, by Mr. J. H. Stewart Lockhart; a continuation of "Magic Songs of the Finns," translated by the Hon. John Abercromby; a hitherto inedited Hebrew text of the Riddles of Solomon, with translation and notes by Dr. S. Schechter; and a number of English and Scotch fairy tales, collected at various times by Mr. Andrew Lang. We may also mention a review, by Mr. Joseph Jacobs, the editor of the magazine, of some recent works on comparative religion, including Prof. Robertson Smith's "Religion of the Semites" and Mr. J. G. Frazer's "The Golden Bough," in which he re-states his arguments in favour of the borrowing hypothesis. The folk-lore bibliography, with which the magazine concludes, would be more valuable if fuller indication were given of the contents of the works mentioned.

THE COMING PUBLISHING SEASON.

CAMBRIDGE UNIVERSITY PRESS
ANNOUNCEMENTS.

Theology.—"The Old Testament in Greek according to the Septuagint," edited by Prof. Swete, Vol. ii., containing 1 Chronicles—Ecclesiasticus; "The Philocalia of Origen," the Greek Text edited from the Manuscripts, with Critical Apparatus and Indexes, and an Introduction on the Sources of the Text, by J. Armitage Robinson; "Psalms of the Pharisees, commonly known as the Psalms of Solomon," edited by Prof. Ryle and M. R. James. The Cambridge Bible for Schools and Colleges.—"The Book of Psalms," Part I., by Prof. Kirkpatrick; "The Epistle to the Galatians," by the Rev. Dr. E. H. Perowne; "The Epistles to the Thessalonians," by the Rev. G. G. Findlay; "The Epistles to Timothy and Titus," by the Rev. A. E. Humphreys; "The Book of Revelation," by the late W. H. Simcox. The Smaller Cambridge Bible for Schools.—"The Acts of the Apostles," by Prof. Lumby.

Historical and Miscellaneous.—"The Foreign Policy of England from 1725 to 1739," by Prof. Seeley; "Lectures on the Comparative Grammar of the Semitic Languages," from the papers of the late Dr. William Wright; "Erasmus," The Rede Lecture, delivered in the Senate-House, Cambridge, June 11, 1890, by Prof. Jebb; "Pronunciation of Ancient Greek," translated from the third German edition of Dr. Blass, by W. J. Purton; "An Apologie for Poetrie, by Sir Philip Sidney," edited, with illustrations and a glossarial index, by E. S. Shuckburgh—the text is a revision of that of the first edition of 1595; "Milton's Arcades and Comus," edited with introduction, notes and indexes, by A. W. Verity; "Makála-i-shakhshí sayyáh ki dar kaziyya-i-Báb navishta-ast" (a Traveller's Narrative written to illustrate the Episode of the Báb), Persian text, edited, translated and annotated, by Edward G. Browne, lecturer in Persian, in two volumes; "An Historical Sketch of the Equitable Jurisdiction of the Court of Chancery," being the Yorke Prize Essay for 1889, by D. M. Kerly; Prince Consort Dissertations, 1890—"Election by Lot at Athens," by J. W. Headlam; "The Destruction of the Somerset Religious Houses and its Effects," by W. A. J. Archbold; "The Early History of Frisia, with special relation to its Conversion," by W. E. Collins.

Greek and Latin Classics.—"Sophocles," the Plays and Fragments, with Critical Notes, Commentary, and Translation in English Prose, by Prof. Jebb, Part iii., *Antigone*; Part iv., *Philoctetes*; "Euripides: *Ion*," the Greek

Text, with a Translation into English Verse, Introduction, and Notes, by Dr. A. W. Verrall; "Caesar: De Bello Civili Comment. I." with Notes and Introduction by A. G. Peskett; "Homer: Iliad, Books xxii., xxiii., with Notes and Introduction by G. M. Edwards; "Livy: Book v., with Notes and Introduction by L. Whibley; "Livy: Book xxvii., with Notes and Introduction by the Rev. Dr. H. M. Stephenson; "Lucian: Menippus and Timon," with Notes and Introduction by E. C. Mackie; "Thucydides: Book vii., with Notes and Introduction by the Rev. Dr. Holden; "Vergil: The Complete Works," edited, with Notes, by A. Sidgwick, two vols., Vol. i., containing the Text and Introduction, Vol. ii., the Notes; "Xenophon: Cyropaedia, Books vi., vii., viii., with Introduction and Notes, by the Rev. Dr. Holden.

French and German.—"Molière: Les Précieuses Ridicules," abridged edition, with Introduction and Notes by E. G. W. Brauholtz; "Racine: Les Plaideurs," abridged edition, with Introduction and Notes by M. E. G. W. Brauholtz; "Schiller: Wilhelm Tell," abridged edition, with Introduction and Notes by Dr. Karl Hermann Broul.

Mathematical and Scientific.—"The Scientific Papers of the late Prof. J. Clerk Maxwell," edited by Prof. Niven, in two vols.: "The Collected Mathematical Papers of Arthur Cayley," Vol. iii. (to be completed in ten vols.); "Mathematical and Physical Papers," by Sir W. Thomson, collected from different scientific periodicals from May, 1841, to the present time, Vol. iii.; "A Treatise on Plane Trigonometry," by E. W. Hobson; "A Treatise on Analytical Statics," by Dr. E. J. Routh; "The Theory of Differential Equations," Part I., Exact Equations and Pfaff's Problem, by Dr. A. R. Forsyth; "A Treatise on Statics and Dynamics for Schools," by S. L. Loney; "The Elements of Geometry after Euclid," with Notes and Exercises, edited by H. M. Taylor, Books iii. and iv.; "Elementary Algebra (with Answers to the Examples)," edited by W. W. Rouse Ball.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER, & CO.'S ANNOUNCEMENTS.

Religious and Philosophical.—"The Historical Origin and Religious Ideas of the Psalter," being the Bampton Lecture, 1889, by Canon Cheyne; "Lectures and Papers on the History of the Reformation in England and on the Continent," by the late Aubrey Lackington Moore; "The Formation of the Gospels," by F. P. Redham; three new volumes in the "Pulpit Commentary," viz.: "Romans," "Proverbs," and "Ezekiel"; "The Rise of Christendom," by Edwin Johnson; "Things Present and Things to Come," by the Rev. J. B. Johnson; "The True Grounds of Religious Faith," an essay on Dr. Martineau's recent book, "The Seat of Authority in Religion"; "The Hour of Prayer," by H. N. Grimby; "Puritanism in Power," by Clement Wise; "The Jewish Religion," and a "Text Book of Jewish Religion," by Dr. M. Friedländer; "The Idea of Rebirth," by Francesca Arundale, with a preface by A. P. Sinnett; "The Philosophy of Right," by Prof. Diodato Levy, translated from the Italian by W. Hastie, in two vols.; "Essays, Scientific and Philosophical," by the late Aubrey Lackington Moore; A new edition (the eighteenth) of "Enigmas of Life," by W. R. Greg, with a Memoir by his Wife; and "Black is White; or, Continuity Continued," by the Prig.

Biographies.—"The Life and Doctrines of Jacob Boehme," by Dr. Franz Hartmann; "Confucius the Great Teacher," by Major-General G. G. Alexander; "Bishop Rawle,"

by G. Mather and C. J. Blogg; "Philip Henry Gosse," by his son, Edmund Gosse; "Memoirs of My Mayoralty," by Sir Henry Isaacs; two new volumes of the "Eminent Actors Series"—viz., "Thomas Betterton," by Robert W. Lowe, and "Charles Macklin," by Edward Abbot Parry; "Disraeli and his Day," by Sir William Fraser; "Stafford House Letters," edited by Lord Ronald Gower; and "Journal of Emily Shore," edited by her Sister.

Social and Scientific.—"Turanian Stock," being a new division of "Social History of the Races of Mankind," by A. Featherman; "Free Exchange: Papers on Political and Economic Subjects," by the late Sir Louis Mallet; a new volume of the "International Scientific Series" on "Socialism, Old and New," by Prof. W. Graham; "The Modification of Organisms," by David Syme; "Theory of Physics," and "General Physiology, a Physiological Theory of Cosmos," by Dr. Camilo Calleja, and "Air Analysis," by J. A. Wanklyn and W. J. Cooper.

Novels.—"There and Back," by George Macdonald, in three vols.; "My Friends at Sant' Ampelio," by J. A. Goodchild; "A Sensitive Plant," by E. and D. Gerard, in three vols.; and "Scot Free," by C. G. Compton.

Poetry.—"A Vision of Saints," by Lewis Morris; "Aeschylus, the Seven Plays in English Verse," by Prof. Lewis Campbell; "Lyrics and other Poems," by Lady Lindsay; "Tintinnabula," by Charles Newton Robinson; "Cosmo Venucci Singer, and other Poems," by Mrs. Moss Cockle; "Idylls, Legends, and Lyrics," by A. Garland Mears; "Laurence: Scenes in a Life," by Crossdale Harris; "Man and the Deity: an Essay in Verse," by Lieut.-Col. Fife Cookson; a new and cheaper edition of "My Lyrical Life," by Gerald Massey, in two vols.; a new volume of the "Parchment Library," viz.—"Burns's Poems," selected and edited by Andrew Lang; and "Raymond: a Story in Verse of London and Monte Carlo," by A. L. Stevenson.

Oriental.—"A Khasi Grammar," by the Rev. H. Roberts; "Arabic Chrestomathy in Hebrew Characters," by Dr. Hartwig Hirschfeld; "Bihar Proverbs," by John Christian; "Hindu Grammar," by the Rev. Dr. S. H. Kellogg; "Telugu Grammar," by Henry Morris; and "Afghan Poetry of the Seventeenth Century, being Selections from the Poems of Khush Hal Khan Khatak," with translations and introduction by C. E. Biddulph.

Miscellaneous.—Facsimile reprints of "The Calendar of Shepherdes," and "The Countess of Pembroke's Arcadia," with Introduction by Dr. Oskar Sommer; "Forty Days in the Holy Land," by E. Harcourt Mitchell; "Travel Sketch," by Thomas Sinclair; "Wells Wills," arranged in parishes and annotated by F. W. Weaver; "A Practical French Grammar," by Prof. Mortimer de Larmoyer; "Soups and Stews and Choice Ragouts," practical cookery recipes prepared by Miss T. Cameron; "Practical Mercantile Correspondence," by W. Anderson; and "From Lyre to Muse: A History of the Aboriginal Union of Music and Poetry," by J. Donovan.

MESSRS. W. H. ALLEN & CO.'S ANNOUNCEMENTS.

"The National Churches," edited by Rev. P. H. Ditchfield:—"The following volumes have been arranged:—"Germany," by the Rev. S. Baring-Gould; "Spain," by Canon Meyrick; "Ireland," by the Rev. T. Olden; "Russia," by Canon Rawlinson; "Scotland," by Canon Luckock; "Scandinavia," by the Rev. Dr. Maclear; "America," by the Bishop of Delaware; "Switzerland," by the Rev. A. Carr; "The Netherlands," by the editor; "Rosalba: a Story of the Apennines," by

F. G. Wallace-Goodbody; "Memoirs of Alexandre Dumas," translated from the French by A. F. Davidson, in two vols., with portrait; "In Troubadour Land," by the Rev. S. Baring-Gould, with illustrations by J. E. Rogers; "By Track and Trail in Canada," by Edward Roper, illustrated; "Holiday Papers," by the Rev. Harry Jones, popular edition; "Naval Warfare: its Principles and Practice Historically Treated," by Rear-Admiral P. H. Colomb; "Great Commanders of Modern Times," by His Honour Judge O'Connor Morris; "Epochs of the British Army," with coloured plates, by R. Simkin; "Dramatic Sketches," by J. A. Wheatley; The Statesman's Series, new volumes—"Grey," by Frank Hill, "Gortschakoff," by G. Dobson; "James Vraile: the Story of a Life," by Jeffery C. Jeffery, cheap edition; "Modern Tactics," by Captain H. R. Gall, second edition, revised, with new diagrams, &c.; "Theory of Chess Openings," by G. H. D. Gossip; "The Dairy Annual," by James Long; "The Poultry Annual," by James Long; "Ladies on Horseback," by Mrs. Power O'Donoghue, new edition, re-written, with illustrations.

Oriental.—"Old Records of the India Office," by Sir George Birdwood, with coloured illustrations by G. Griggs; "Three Persian Plays," with Persian Text and Literal English Translation, by A. Rogers, with Vocabulary; "The Bustan of Sadi" (Persian Text), photo-lithographed from a MS., with Notes in English by A. Rogers; "Japanese Plays Versified," by the late Thomas R. H. McClatchie, edited by his brother, with illustrations by Japanese artists; "A Chinese Delectus," by Prof. Douglas and Tung-Yee, late Secretary to the Chinese Legation; "The First Five Chapters of the Taubatu-N-Nasuh" (of M. Nazir Ahmed), a second edition, with marginal analysis, additional annotations, and index-vocabulary, by M. Kempson; "Key to the Translations Exercises of Kempson's Syntax and Idioms of Hindustani," by M. Kempson; "A Manual of Colloquial Arabic," by the Rev. Anton Tien, new and revised edition; "The Cultivated Mangoes of India," comprising descriptions and coloured figures, by Charles Maries; "The India Sailing Directory," Vol. ii., by Capt. A. D. Taylor; "Some aspects of the Hindu Religion," by James Kerr; "Fifty Years in Ceylon," by Major Thomas Skinner, edited by his Daughter; "The Life and Teachings of Mohammed, with a History of the Early Caliphate," by Syed Ameer Ali; "Calendar of the Royal Indian Engineering College, Cooper's Hill."

MESSRS. WHITTAKER & CO.'S ANNOUNCEMENTS.

"Kluge's Etymological Dictionary of the German Language," translated by Dr. J. F. Davis; "Balzac's Ursule Mirouët," edited by J. Bouille; "Scheffel's Ekkehard," edited by Dr. Herman Hager, of Owens College, Manchester; "French Papers for Preliminary Army Examinations," collected and edited by Dr. J. F. Davis; a new and revised edition of Kapp's "Electric Transmission of Energy"; "Electric Motors," by S. R. Botton; "Metal Turning," by the author of "Practical Iron-founding"; a fourth and popular edition of Col. Findlay's "The Working and Management of an English Railway"; "Wood-Carving," by Charles G. Leland; "Colour in Woven Design," by Prof. Roberts Beaumont, of the Yorkshire College, Leeds, &c., &c.

MESSRS. BEMROSE AND SONS' ANNOUNCEMENTS.

"The Official Report of the Church Congress," held at Hull on Sept. 30 and Oct. 1, 2, 3, and 4, 1890; "County Records: or Three Centuries of Derbyshire Annals," by

the Rev. Dr. J. Charles Cox; "The Corporation Plate and Insignia of Office, &c., of the Cities and Corporate Towns of England and Wales," by W. H. St. John Hope; "Devonshire Wills": being a Collection of Abstracts of early Wills and Administrations proved and granted in the Diocese of Exeter, arranged and annotated, by Charles Worthy; "The New Code, 1890-91, of Minutes of the Education Department," by T. E. Heller, twenty-first edition, revised; "Scenes in the Life of a Nurse," by Sister Eva; "The Electric Light popularly explained," by T. Bromley Holmes, fourth edition, revised to date; "Brave Men of Old": Plain Readings on the Minor Prophets, by Robert Fisher; "The Scientific Angler," by the late David Foster, compiled by his sons, fourth edition, revised.

MESSRS. OLIPHANT, ANDERSON, & FERRIER'S ANNOUNCEMENTS.

"Maitland of Lauriston," a family history, by Annie S. Swan; a new edition, in one volume, of "The Luck of the House," by Adeline Sergeant; "An Old Chronicle of Leighton," by Sarah Selina Hamer; "Norman Reid, M.A.," a story by Jessie P. Findlay; "The Stronger Will," by Evelyn Everett Green; "Won by Love: The Story of Irene Kendal," by the author of "Boundbrook"; "Geraldine: A Story of Real Life," by Nora Butler; "Life's Phases," by the Rev. James Stark; a cheap edition of Adeline Sergeant's "Seventy Times Seven"; "Between the Ferries: A Story of Highland Life," by Margaret Moyes Black; "A Vexed Inheritance," by Annie S. Swan; "The Story of Stanley, the Hero of Africa, from his Boyhood to his Marriage in Westminster Abbey," by E. A. Macdonald; "The Red Thread of Honour: or, The Minster Schoolboys," by Marianne Kirlaw; "Syd's New Pony," and "The Witch of the Quarry Hut," two stories for children by Evelyn Everett Green; "Our Father: Stories on the Lord's Prayer," by Sarah Gibson.

MESSRS. DIGBY AND LONG'S ANNOUNCEMENTS.

"A Transatlantic Voyage," illustrated, by William Hamilton; "Aline, and other Poems," by G. A. Powell; "A Child's Solar System," Planets, Comets, Meteors, and Falling Stars, with numerous explanatory diagrams, by A. B. Oakden; "The Authors' Manual," being an entirely new work on authorship, and a complete and practical guide to all departments of literature, by Percy Russell.

Novels: "A Modern Milkmaid," in 3 vols., by the author of "Commonplace Sinners"; "Paul Creighton," by G. C. Davison; "Mrs. Lincoln's Niece," by Anne Lupton; "The Kisses of an Enemy," by M. Smith; "Otho," by Mrs. Janatta Letitia Brown; "The Dream that Cheated," by Frederick Gales; "Wax," by A. Hope.

TWO OF LYEF TOLSTOI'S LETTERS.*

THE first of these letters is of interest, as containing a criticism of Turgenev's *On the Eve* (*Na Kanunye*), by Tolstoi.

FROM LYEF TOLSTOI TO A. A. PHET.

"February 23, 1890.

"... I have been reading *On the Eve*. Here is my opinion of it: It is useless to write novels; the more so for people who feel sad, and do not know what they want from life. But still *On the Eve* is far better than *The Nest of Nobles*†; and there are some excellent negative characters in it

—the artist and the father. The others are not only not types, but not even the conception of them, and their situations are not typical. Or they are completely vulgar; and, indeed, this is the perpetual mistake of Turgenev. The girl is a perfect failure. . . . 'Oh how I do love you. . . . She had long eyelashes'. . . . In fact, the thing that always astonishes me in Turgenev is that, with all his cleverness and poetical instinct, he cannot give up triviality, even in style. The most of this triviality is to be found in the negative touches, which remind me of Gogol. There is no humanity or compassion for the characters: they are painted monsters, which he abuses, but does not pity. This contrasts painfully with the general tone and liberal tendency of the rest. This was all very well in the time of 'Tear Gorok'§ and Gogol; and even now we must admit that if you have no pity for your most insignificant characters, you must either abuse them till the sky feels hot, or laugh to convulsions at them; and not in the way that Turgenev does—a prey to spleen and dyspepsia. One can say in general that there is no one now who could write such a novel, in spite of the fact that it would have no success. 'The Storm'† seems to me a deplorable composition, but it will have success. Of course, Ostrovski and Turgenev are not to blame, but the time. . . .

"A man who will do in the poetical world what Bulgaring‡ did will not be born soon. . . . But as to the lovers of antiquity, to whom I also belong, no one prevents them from reading serious poetry and novels, and seriously discussing them. Nowadays something else is wanted. We have not to acquire any more knowledge; but we have to teach Marfutka and Taraskaj, at least to some extent, what we know ourselves. . . .

"LYEF TOLSTOI."

In the second letter, Tolstoi describes the death of his brother, Nikolai, and the effect it produced on him. The death of Prince Andrei Bolkonski, in *Peace and War* (*Voyna i Mir*), and "The Death of Ivan Ilyitch," illustrate Tolstoi's artistic use of death, the one before and the other after 1860, when Nikolai Tolstoi died.

FROM LYEF TOLSTOI TO A. A. PHET.

"October 17, 1890.

"... I think you already know what happened. On September 20 he died, literally in my arms. . . . Nothing in my life made such an impression on me. He used to say truly, that there is nothing worse than death. But when you consider seriously that death is the end of everything, then life becomes an unmitigated evil. What profits it, to strive and cry, when of what was once Nikolai Tolstoi. . . . nothing is left. He never said he felt the approach of death; but it seems to me he watched its every step and knew for certain how much time was still left. A few minutes before his death he dosed, and, suddenly awaking, whispered with horror, 'What is it?' It was that he saw death, this consumption of his being in nothingness, and if he found nothing to grasp, what shall I find? . . . Less than nothing. . . . And of course, neither I nor anyone else will struggle with death as he did. To the last moment he did not give himself up to death: did everything for himself; tried to be occupied, wrote, asked about my writings, and advised me; but all this, it seemed to me, he was doing, not by an inner tendency, but on principle. Only one thing, nature, was left to the end. On the eve of his death, he went into his room, and, through weakness, fell on his bed, near the window. When I came in he said, with tears in his eyes, 'how happy I was for a whole hour.' From earth he came. . . . To earth he will return. . . . One thing only is left: a dim hope that, somewhere in nature, a part of which you will become in the earth, there will be something left and found. Everyone who saw his last moments said how wonderfully quietly and calmly he died. But I

* In the mythological period—"Quand la Reine Berthe filait.

† By Nikolai Alexandrovitch Ostrovski.

‡ The purist and classicist opponent of Pushkin and Gogol.

§ The Russian peasantry.

know with what frightful tortures, because not a single feeling escaped me; a thousand times I repeat to myself, 'Let the dead bury their dead,' but I must spend the strength I still have on something. It is impossible to persuade the stone to tumble up, and not down, whither it is attracted. You cannot laugh at a jest you are weary of; you cannot eat when you are not hungry: . . . what is the use of everything? To-morrow will begin all the tortures of death, with the uncleanness of lies, and self-deceiving, and will end in nothingness: nullity for yourself. . . . Strange! . . . 'Be useful: be virtuous: be happy as long as you live'. . . say people to each other, and you say—'the happiness, the virtue, and the usefulness consist in truth.' And the truth I have gathered in thirty-two years is, that the situation we are placed in is terrible. 'Take life as it is; you put yourself in that situation.' Yes, of course; I do take it as it is. As soon as the man reaches a certain point of development he will see clearly that everything is folly, deceit; and the truth, which he still loves more than anything, is frightful. When you see it distinctly, you awake in terror and say, with my brother, 'What is it?' But, of course, so long as you possess the desire of knowing and telling truth, you will know, and tell it. This is all that is left to me out of my moral world above which I cannot put myself. This only will I do; but not in the form of your art. Art is a lie, and I can no longer love even a beautiful lie.

"LYEF TOLSTOI."

The death of his brother did more than any other event to change Tolstoi the artist into Tolstoi the apostle; to widen the gap between *Childhood and Youth* and the *Kreutzer Sonata*.

CHARLES JOHNSTON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

CLOETTA, W. Beiträge zur Litteraturgeschichte d. Mittelalters u. der Renaissance. I. Komödie u. Tragödie im Mittelalter. Halle: Niemeyer. 4 M.
CURTO, H. Die Figur d. Mephisto im Goethe'schen Faust. Pisa: Hoepli. 2 fr.
MASSERINI, T. Cesare Correnti nella vita e nelle opere. Leipzig: Brockhaus. 8 fr.

PHILOLOGY.

BIBLIOTHECA normannica. V. La clef d'amors, texte critique etc. par A. Doutrepont. Halle: Niemeyer. 6 M.
BLATTNER, H. Ueb. die Mundarten d. Kantons Aargau. Leipzig: Fock. 2 M. 50 Pf.
CHRISTIAN V. TROYES, sämtliche Werke, hrsg. v. W. Foerster. 3. Bd.: Erec u. Enide. Halle: Niemeyer. 6 M.
GRIMM, J. u. W. Deutsches Wörterbuch. 11. Bd. 2. Lfg. Taufmütze-Thiermilch. Bearb. v. M. Lexer. Leipzig: Hirzel. 2 M.
HEDLER, A. Geschichte der Heliandforschung von den Anfängen bis zu Scheller's Ausgabe. Leipzig: Hedeler. 1 M. 50 Pf.
HELTEN, W. L. van. Altostfriesische Grammatik. Leeuwarden: Meijer. 8 M. 50 Pf.
HOEHLER, W. Scholia Juvenaliana inedita. Leipzig: Fock. 1 M. 50 Pf.
MIDENDORF, E. W. Die einheimischen Sprachen Perus. 2. Bd. Leipzig: Brockhaus. 48 M.
ROSE, A. Darstellung der Syntax in Cynwulfs Crist. Leipzig: Fock. 1 M. 50 Pf.
SCHMIDT, C. De articulo in nominibus propriis apud Atticos scriptores pedestres. Leipzig: Fock. 1 M. 50 Pf.

CORRESPONDENCE.

ENGLISH SCHOLARS AND THE "MORTE DARTHUR."

Aberdeen: Sept. 24, 1890.

All honour to Dr. Sommer for his edition of Malory's *Morte Darthur*. Mr. Lionel Johnson reviews it in the ACADEMY of September 20 with an enthusiasm which no English scholar will grudge at. But will you allow me to say that Mr. Johnson, in comprehensively charging English scholars with neglect and careless treatment of a delightful English classic, is something less than just to Sir Edward Strachey, who devoted to the humble Globe edition an amount of scholarly care no less worthy of recognition than Dr. Sommer's, and directed to a no less worthy purpose.

I think this should be mentioned because Dr. Sommer, in the preface to his first volume, inadvertently speaks of the Globe edition as

* From "The Memoirs of 'A. A. Phet' [A. A. Shenshin]," in the *Russian Review*.

† *Dvoryanskoe Gnyezdo*.

"modernised and abridged." It is modernised in spelling, and here and there (though this very rarely) in words; but it is not abridged. I have not seen Dr. Sommer's second volume, but Mr. Johnson says that in it the various English editions, including Sir E. Strachey's, "are fully and admirably discussed"; and I have no doubt that the inadvertent misdescription of the preface is put right. Sir E. Strachey's treatment of the text is very far from careless. He used Southey's reprint of Caxton, but it was after satisfying himself by comparison with the original that, in spite of all its errors, it was sufficient for his purpose. His modernisation is done with loving care to preserve the flavour of the old language; indeed, the text is hardly modernised at all except in spelling and punctuation. I say this after comparing considerable portions of his text with Dr. Sommer's. Textual scholars and philologists owe Dr. Sommer a debt of gratitude for transcribing the Caxton with his own hand to ensure the correctness of his reprint. But that is no reason why we should disparage or ignore such a loving labour as Sir E. Strachey's, which fits the text for many who are capable of enjoying Malory, although to them the old spelling and the old punctuation are an unnecessary obstacle and irritation rather than an additional charm. To ignore such a service, by burying it under a general complaint of English neglect of the *Morte Darthur*, is to discourage lovers of our old literature from attempting a similar service for other of our old writers, whose power and beauty might be equally felt in English "as she is spelt."

There is a passage in Dr. Sommer's preface which deserves the attention of Her Majesty's Government. When he made up his mind to undertake this edition,

"I communicated," he says, "my intention to his Excellency the Royal Prussian Minister of Public Instruction, Herr Dr. von Gossler, requesting leave of absence for six months. My request was readily complied with, and for the prosecution of my labours I received a grant from public funds."

W. MINTO.

JUNIUS'S TRANSCRIPTS OF OLD ENGLISH TEXTS.

Kingsley Gate, Wimbledon: September 6, 1890.

The Cotton MS., Tib. B. xi., of "Gregory's Pastoral Care," as represented by Junius's transcript in the Bodleian Library (MS. Junius 52) contains a number of cases where the O.E. *cyrice* is spelt *cyrice*. Dr. Sweet, the editor, and others are evidently disposed to attach a great deal of importance to the spellings of this transcript of the older Cotton MS. Some scholars would consequently be inclined to look upon *cyrice* as the more primitive of the two forms. How this difference in spelling affects the history of the word—and it should be distinctly understood that I take this word only as one typical case out of many—may be seen by a reference to Dr. Murray's Dictionary *sub voce* "church."

Some little time ago Dr. Murray and myself got talking about the value of Junius's transcripts for linguistic purposes. The only fault that Dr. Sweet finds with Junius is (*Gregory's Pastoral Care*, p. 19) that he "sometimes swerved from the path of literal accuracy in a few unimportant particulars." It will, I hope, be readily seen that if I try to diminish the brightness of this halo of faithfulness, I do not do so in the cavilling spirit of one who feels his superiority, but merely in order to prevent others from being led astray by Junius's orthography. Nor do I claim to be the first to point this out. Others have done so before me. I write to you because Dr. Murray expressed his opinion that it would be worth while to give more publicity to these strictures

than is likely to be afforded by footnotes or statements made in passing, which are always apt to be overlooked.*

In order to allow the reader to judge for himself, I shall proceed to give a specimen of Junius's method of transcription by printing (1) a part of folio 165b of the MS. Tib. A 3 (a fragment of the so-called "Regulae S. Fulgentii," cf. *Rule of S. Benet*, E.E.T.S., fol. 90, *Introd.*, p. xxiv), and (2) Junius's copy of the same passage in the Bodleian MS. 52. I prefix an asterisk to the words or forms in connexion with which a discrepancy occurs:

MS. TIB. A. 3. FO. 165b.

he warnie hine sylfne be woruldllicum þince ofer
Caneat se de seculari uel sup
flowedlicum leahre be gelomlican
fluo risu; De frequenti
spræce mid freondum 7 gif neod
locutione cum amicis & parentibus & sine cesse
biþ þæt he elles rihtlice ne mage þæt hena
fuerit ut aliter recte esse non possit; Ut non
sprece
loqt
ana mid were buton andweardum 7 gehy-
solut cum uiro . nisi presentibus & audi-
rendum
entibus
oþrum † be ðara geleafan gewis truwa
gebroðra
aliis fribus de quorum fide certa sit fiducia;
7
Et
þæt swýðost on iunclicgum si gehealden ē
hoc maxime in iuuenibus obseruetur; Mens
æmtiges þearle bið gelæd
uero dō uacantis autem ‡ multum impeditur
woroldlicra
seu
spræca
larium allocutione; [etc.].

MS. JUNIUS 52 (BODLEIAN LIBRARY).

he warnie hine sylfne be woruldllicum *oððe ofer
*xi.
Caneat se de seculari uel super-
flowedlicum leahre be *gelomlican spræce
fluo risu, de frequenti locutione
mid freondum *7 *magum 7 gif neod
cum amicis & parentibus: et si* necesse
bið þæt he elles rihtlice *beon ne mage
fuerit ut aliter recte esse non possit,
þæt he na sprece ana mid were buton and-
ut non loquatut solus cum uiro, nisi præ-
weardum 7 gehýrendum oþrum *gebroðrum,
sentibus & audientibus aliis fratribus, :
be *þara *geleafa gewis *sý truwa. 7
de quorum fide certa sit fiducia. Et
n
þæt swýðost on *iunclicgum si gehealden.
hoc maxime in *iuuenibus obseruetur.
*
æmtiges þearle bið *gelet
Mens verò Deo uacantis multum impeditur
woroldlicra spræca.
sæcularium allocutione.

The result of a comparison of the preceding passages will be found to bear out most of a former statement of mine, to the effect that Junius "adds words not in his MSS. He leaves out words found in his original or transposes them. He does not distinguish between ð and þ . . . lastly, he corrects his text without giving the reading of the MS.;" and it will hence be seen that too much stress should not be laid on any particular spelling which is supported only by a Junius copy.

H. LOGEMAN.

* See Breck, *Fragment of Ælfrie's Translation of Æthelwold's De Consuetudine Monachorum*, &c., p. 5; MacLean, *Anglia*, vi. 448; Kluge, *Englische Studien*, x. p. 180, &c., &c.

† Erasure over *fribus* and *gebroðru* in the margin to the left of the text.

‡ The abbreviation for *autem* (h with a c superscript to the right) was evidently not understood by Junius, who consequently omitted the word.

"ARABIAN POETRY FOR ENGLISH READERS."

Glasgow: Sept. 22, 1890.

In his review of Mr. Arbuthnot's *Arabic Authors*, which appears in the ACADEMY of September 13, Prof. Salmoné justly complains of the lack of interest in Arabian literature (he might have said Oriental literature generally) in this country.

The learned scholar has, however, made a slight mistake in ascribing *Arabic Poetry for English Readers* to my old and valued friend Sir James W. Redhouse (p. 215). Although that veteran's contributions to the work* are doubtless the most important from a scholar's point of view, yet I am very sure he has no need of, nor would he desire, any little credit properly belonging to another to be added to the rich meed of praise which his services in the cause of Oriental studies have gained him in the course of his long, useful, and honourable career. The Arabian anthology referred to by Prof. Salmoné was projected, edited, and produced by me, for private subscribers, early in 1881; and the venture proved a most gratifying success, in spite of prognostications to the contrary, of some friends steeped to the lips in what they and their like absurdly term "the classics"—as though Arabia, Persia, India, and all other civilised countries had not each their own classics!

A very limited edition of this work was printed; and as a large proportion of it went into the university and public libraries of this country and America, as well as into the libraries of men of high rank, it is now so "scarce" that a copy would probably fetch three times the original subscription price. This first attempt to popularise Arabian poetry among our countrymen has been, I am assured, appreciated by general readers, who frequently call for the book in public libraries. Whether the time will ever come when it would "pay" (from a publisher's point of view) to print an ordinary edition of it is, to say the least, very doubtful. There is certainly no sign of such a desirable consummation at present, when "educated" and half-educated people alike care for nothing but the frothiest of frothy fiction, whether in the form of three-volume novels or of serials—"to be continued in our next"—written, for the most part, by women, and, in the lower strata, very evidently by nursery-governesses and lady's-maids! When there is so little taste for good English literature, need we wonder that but few care for Oriental studies?

Give me leave to mention, further, that a companion volume to my book, entitled *Persian Poetry for English Readers*, by S. Robinson, and edited by me, was privately printed in 1883, and of the 300 copies printed 200 were presented to eminent scholars, and university and public libraries in this country, America, Australia, and the continent of Europe, the translator and editor reserving the remaining copies for their own use. This work contains specimens of the six greatest classical poets of Persia: Firdausi, Nizami, Sa'di, Jelal ed-Din er-Rumi, Hafiz, and Jami, with biographical notices and notes. It is also a very "scarce" book.

W. A. CLOUSTON.

[The passage in question in Prof. Salmoné's review ought to have been as follows: "Sir

* These are: first English translations (in prose) of the two famous *Burda*, or Mantle-Poems, of Ka'b bin Zuhayr and El-Basiri, and a fresh translation of the *Lamiyyatu'l-'Ajam*, by Et-Tugra'i (L-Poem of the Foreigner, by the Sultan's Cypher-writer). A great desideratum, by the way, is a handy reprint of Redhouse's translation of a much more famous Arabic L-Poem, that of Shanfara', the robber-poet, which appeared in the *Journal* of the Royal Asiatic Society in 1881 or 1882—a noble

J. W. Redhouse rendered good service in his [contributions to] *Arabian Poetry for English Readers*.—Ed. ACADEMY.]

"BATHYBIUS" AND "PAUL NUGENT,
MATERIALIST."

Carshalton: September 22, 1890.

Will you allow me, also in the interest of fair play, to point out that there is no attempt in the book *Paul Nugent, Materialist*, to palm off "Bathybius" or "Huxley's life in the depths" as the name of a sceptical man of science.

On reference to page 123, vol. ii., it will be found that we say:

"We've rather a stronger foundation than Strauss had himself when he challenged the world with the new-found theory of Bathybius. According to him [Strauss] Bathybius had expelled miracle," &c.

Thus we simply state that Strauss used the theory of the sheet of living protoplasm, called Bathybius, to refute the fact of miracle. And immediately afterwards we refer to "Bathybius Hæckelii," surely a clear indication that we never either made so gross an error as to suppose that Bathybius was a person, or attempted to palm the theory off as such upon unsuspecting Church people.

We can only suppose that the writer of the article in the *Newbury House Magazine*, forgetting that he had made no reference to Strauss, used the pronoun "he" instead of the name of the German critic, thereby, through a slip of the pen, laying himself open to J. B. M.'s sarcasms.

H. DARWIN BURTON.

SCIENCE.

Annals of Bird Life. By Charles Dixon.
(Chapman & Hall.)

THIS pleasant volume shows that its author has not only seen many birds, but that he also possesses an acute eye for seeing them. For twenty years, he tells us, he has been in the habit daily of noting the phenomena of bird-life, and now he puts his memoranda together into some half-dozen chapters for each of the seasons. The defect of the book is that no locality is named to indicate where these studies were made. Birds migrate and build considerably earlier in one part of England than in another. It is an entirely untrustworthy method to make careful observations in many different districts (as seems to have been done by Mr. Dixon), and then to mass them all together. From one page, indeed, it may be gathered that he studied birds in Derbyshire; in the preface he dates from Torquay. In the body of the book notes on nightingales are given; but such a bird is never seen at Torquay. Sea-birds, too, are carefully described; shore birds and even mountain birds. As accounts of birds' habits the book is useful, but regarded as a chronicle of the succession of birds and their different employments in each district it is useless. It does not suit the meridian of Perth or of Berwick, of Leeds or of Selborne. Again, at the end of the chapters on each season, a calendar is added of the different birds' habits and occupations in each month. It is obvious that this is a rough-and-ready

composition, termed by Palgrave "a monolith"—abounding in very striking expressions, such as, that the wolf, sallying out at early dawn, "questions the wind hungrily."

method which suits one district and not another, and one month only if fine and genial or the reverse. As a matter of convenience, too, these tables should have been alphabetical rather than generic. By way of amends, however, the author gives a very full and satisfactory general index. These remarks are not intended to disparage a good book, but to prove that it might easily have been made a better one.

To the lover of birds in their native haunts this book will form a capital handbook season by season, provided that he knows enough about them to eliminate those which do not frequent his district. Better still, it may prove an incentive for him to study the ornithological annals of his own neighbourhood. We do not possess too many Gilbert Whites or A. E. Knoxes. Every here and there a doubtful statement may be noticed in these "Annals." We believe no nest of the snow-bunting has ever been found in the Grampians; but it has been taken in North Unst, and in 1885 was discovered for the first time high up on a Sutherlandshire mountain. The kite has not altogether "ceased to rear its young" in this country. One or two Welsh localities for its nests are known. The poetical descriptions of the seasons might well have been omitted, most bird-lovers will think. Nor will they all agree with the author's extravagant estimate of a bird's life: that it is "full of poesy and intellectual fire"; that migration is a "rational" process; that birds are "creatures endowed with mind, with mental powers very similar to those which control the movements of man himself," and the like. Given these and the Archaeopteryx and the "ancestral shore lark" to boot, Mr. Dixon elicits nothing more from a bird's life-history than the old-fashioned believers in instinct have done. It is a misuse of words to affirm that "birds are unquestionably gifted with extensive powers of reason"; although the bird-lover may well permit Mr. Dixon's enthusiasm to override his judgment, so long as he himself is not called upon to espouse the sentiments.

But enough of this; it is much more pleasant to recognise some of the excellent features of the book. Thus, it contains a good account of the rarer accidental spring visitors, as they may be called, with a list, in each case, of points of discrimination. This will be of considerable interest to the young student of birds. Similarly, spring-time on the mountains is another well-written account. Mr. Dixon has visited St. Kilda and has a good deal to say about its fulmars. His discussion on sparrow-hawks and sparrows is also much to the point; he would allow the former to live in order that they might act as nature's police, and keep down the swarms of sparrows which so grievously injure the small suburban farmer. His remarks, too, on rooks returning frequently during winter "to inspect their old nests," and that about the same time in the day, commend themselves to every lover of the country. The great autumnal impulse for departure which so wonderfully affects our wild birds is capably described, and another useful list of rare autumnal strangers appended. Perhaps the best chapter of all contains careful

observations on the tracks which birds leave behind on soft mud or snow. It is a subject full of interest to every bird-lover, and enables him to philosophise during the dull days of winter in a region of inquiry which has hitherto been little worked.

Annals of Bird Life is brightly written and full of information. It may be hoped that Mr. Dixon will continue his observations, and some day publish them with exact indications of locality. Such a book would be of extreme value to the local naturalist or historian, and a delight to the ordinary lover of birds.

M. G. WATKINS.

CORRESPONDENCE.

CONTRIBUTIONS TO PĀLI LEXICOGRAPHY.

Dedham, Essex.

1. *Andaka*.

ANDAKA, not in Childers's Dictionary, occurs in Jāt. iii. 260, l. 10, in the compound *andakavāca*, explained by the commentary as *sadosavāca*. There is a variant (Burmese) reading, *kandaka-vāca*; and Prof. Kern, attaching somewhat too much importance to thislection, takes Dr. Fausbøll to task for not adopting *kantaka-vāca*, a likely reading, suggested by the Sanskrit *vākkanta* in Mahābhārata V. 1267.

At one time I was disposed to regard *andaka* as a scribal blunder for *candaka* (see Pāli Text Soc. Journ. for 1886, p. 105); but as we find in Dhammasaṅgani 1343 the same form in the phrase "Yā sāvācā *andakā* asatā kakkasā, &c.," I have no doubt that the reading in the Jātaka-book is correct, and should be retained. But what is the origin of the word *andaka*? One MS. reads *atthakavāco* for *addhakavāco*. This looks as if *andaka* were a derivative of the root *ard*, "to hurt, pain," which in Pāli assumes the form *add* (as well as *add* and *att*), whence we get the adjective *addana*, corresponding to Sanskrit *ardana*. This might become (1) **andana*, and (2) *andaka*, the primary meaning of which would be "paining, vexing," hence "sharp, bitter," as opposed to the meaning of *saṇha* and *sakkhā*.

2. *Avātuka* = *apātuka*, 3. *Vedhavera*, 4. *Nekatika*

"NEKATIKĀ vañcanikā kutasakkhī AVĀTUKĀ."
(Thera Gāthā, v. 940, p. 86.)

AVĀTUKA looks at first sight as representing an original *avātuka*, "hypocritical"; but two MSS. of the Thera-Gāthā read *apātuka*, "sly, crooked, disingenuous" (?), formed from the adjective *apatu*, "unskilled, awkward."

In Jātaka iv. p. 184, we find the following passage: "Sukacchavi vedhaverā thullabāhā *apātubhā*," where the last adjective is a mere blunder of the scribe, due to the ending of the previous word, for *apātukā*, which is explained in the commentary to the Jātaka-book by *apātu-bhāvā*, *dhanuppādavirahitā*.

The form VEDHAVERA is very curious. It is explained in the commentary by *vidhavā*, *apatika*, a "widow"; but *vedhavera*, according to Kaccāyana, signifies a "widow's son," and represents Sanskrit *vaidhaveya*, which, however, does not give here the sense required by the context. Ought we not to read *vedheyaka* or *vedheraka* "foolish, blockish"?

Perhaps the Sanskrit *vaidhaveya* had the meaning of "fool," for in one passage in *Čakuntala** we find "pralapatyeshā *vaidhaveyah*" for "pral. *vaidheyah*," where *vaidheya* is explained by one commentator as *mūrkha*, "a blockhead." In another commentary that I have seen *vaidheya* is glossed

* See William's Edition, p. 71; Burkhardt's, p. 43, l. 6.

by *vāliṣa*, i.e. *bāliṣa*, "a fool, foolish, childish." In *Amarakoṣa*, III. i. 48, we find these terms associated: "ajñamūdhayathājāta-mūrkharavāidheyabāliṣa." Perhaps *vaidhavera* and *vaidhaveya* had also, like *bāla*, the meaning of child, childish, and hence "foolish."

Childers gives *nekatika*, "fallacious," without any authority, but "dishonest" seems to be the more correct sense, cf.

"Kūṭassa hi santi kūṭakutā bhavati cāpi nikatino nikatā." (Jāt. ii. 183.)

The commentary has the following note:

"Bhavati cāpi nikatino nikatā ti nikatino nekatissa vañcanakassa puggalapa nikatā aparo, nikatikārako vañcanakapuriso bhavati yeva."—See Jāt. iii. 102; compare:

"Māyavino nekatikā."—Jāt. iv. p. 184, l. 12.

Nekatika in Jāt. iv. p. 42, is glossed by *vañcaka*. See *Majjhima*, i. p. 180.

Nikati and *nikarāṇa* are employed in *Puggala Paññatti* (pp. 19, 23) to explain *māyā*, "deceit."

5. *Asuropa*.

The word *ASUROPA*, not registered by Childers, occurs in *Puggala-Paññatti* as a synonym of *koḍha*, "anger," and in *Dhammasaṅgani* as a synonym of *dosa* (i.e. *dvesa*), "enmity, hatred." While the meaning is tolerably clear, its etymology is by no means self-evident. If it be regarded as *a-suropa*, from *a-surūpa*, we might get from the compound some such meaning as "displeasure"; but if we look upon it as *asu-ro-pa*, from an adjective *asu-rūpa* corresponding to an original **ṣu-rūpa*, we might attach to it the primary sense of "hastiness, quickness of temper." Or it is possible that *asu-ro-pa* is from **assu-ya-rūpa*, through **asūrarūpa*, "angry," "malevolent."

6. *Assa*.

We find the word *ASSA*, "ashes," in the compound *ASSA-puta* "a basket of ashes." It occurs in *Āṅguttara-Nikāya* iv. 242-3 "*assa-putam khandhe āropetvā*," where the Burmese MSS. read *bhasma-putam*. We find it also in *Digha-Nikāya* iii. i. 26—"*assa-putena* [v.l. *bhasma*] *vadhittvā*," explained in the commentary by "*bhasma-putena*." The passage in the *Āṅguttara* shows that the addition "*sise chārikam okirittvā*" is a mistake (see *Sumaṅgalavilāsinī*, p. 267). The etymology of the word is not clear. Can it be for *ansa*, and come from a root *ams* to shine, as seen in *amṣu*?

7. *Ānaka*.

In Sanskrit *ĀNĀKA* is the name of a kind of kettledrum beaten only at one end. We have a trace of it in Pāli in the following passage from the *Saṃyutta-Nikāya* xx. 7. 3:—

"Bhūtapubbam . . . Dasāra hānam ānako nāma mudiṅgo ahoṣi. Tassa Dasārahā ānake ghaṭṭe aññam añim odahimsu; ahu kho so . . . samayo yam ānakassa mudiṅgassa porāṇam pokkharaphalakam antaradhāyi, ānī-saṅghāto va avasiṣsi."

From this quotation and the application that follows we gather that when the injured drum received another set of pins or pegs (*añisaṅghāta*) which were not suitable to the purpose, the head (*pokkharaphalaka*) was damaged and rendered useless. This use of *āni*, as applied to the fixtures of a drum, is very curious. For other senses of the word see *Cullavagga* x. 16, 2; *Thera-Gāthā*, vv. 355, 744, pp. 39, 73; *Sumaṅgala*, p. 39.

8. *Ināyika*.

In the *Journal* of the Pāli Text Society for 1887, p. 109, I showed that the word *INĀYIKA*, though usually explained as "debtor," is usually found in the sense of "creditor," cf.

*Benfey assigns this meaning to Sk. *naikritika*. Burnell renders it "malignant" in *Manu* iv. 196.

"*ināyikehi* codiyamāno," in the commentary to *Petavatthu* i. i. p. 71. There is only one passage in our printed texts (*Mahāvagga* i. 46) where it has the signification of "debtor," answering in meaning to the Sanskrit *rinika*. It is quite possible that *ināyika* may represent (1) Sk. *rinika*, a debtor, and (2) Sk. **rināyika* (cf. *rinayāvan*), one who goes after a debt, a creditor.

There is, however, a word to which it may be related, namely, the Sanskrit *anika* (= *rinika*?) in *Āpastamba* I. i. 16, rendered, according to Prof. Bühler, by one commentator, "a money-lender," cf. Sk. *ānriṇya* with Pāli *ānriṇya* (*Suttavibhanga* i. p. 284; *Sum.*, p. 215); "freedom from debt," and *anana* "free from debt."

9. *Ujjaṅgala*.

UJJAṅGALA for *jaṅgala* occurs in *Vimāna* lxxxiv. 5, p. 78, and is written *ujjaṅgala* in *Petavatthu* ii. 9, 70, where it is glossed by *ativiyathaddhabhūmibhāga*.

10. *Kaṇhābhijātika*. 11. *Rumma*, *rummā*.

"*Brahmabhūtam* atitūlam Mārasenappamaddanam. Ko disvā na-ppasideyya api *kaṇhābhijātiko*."

"Who having seen him (Buddha) the most eminent, the matchless, the crusher of Māra's army, is not appeased, even if he be 'of black origin'" (*Sutta-Nipāta*, v. 563; *Thera-Gāthā*, v. 833). What is meant by *kaṇhābhijātika*, "of black origin"? *Namuci* or *Māra* is called "the black one" in *Sutta-Nipāta*, v. 438, just as the devil is traditionally represented as "black." In the passage quoted above, "of black origin" does not refer to Māra, but to one of the "demon-race," more especially to a *pisāca*.

There is a good story with reference to the use of *kaṇha*, "black," as applied to a *pisāca* in the *Ambaṭṭha-sutta* (*Digha-Nikāya* III. i. 18; see also Jāt. iv. 9). *Disā*, a slave of *Okkāka*, king of the *Sakya* race, gave birth to a black child, who received the opprobrious designation of *Kaṇhā*, "black." He was neither pleased with his name nor complexion, and used to say to his mother: "Have me washed, mammy, and cleansed from this dirtiness, and I shall then be of some use to you." In those days, the story adds, *pisācas* were called "black." "Yathā kho pana . . . etarahi manussā *pisāce* *pisācāti* sañjānanti, evam eva kho . . . tena samayena manussā *pisāce* pi *kaṇhāti* sañjānanti." In the older Sanskrit literature non-Aryans and demons seemed to have been called "black-skins." For *kaṇhābhijāti*, see *Sumaṅgala* i., p. 163, and compare *Thera-Gāthā*, v. 140, p. 19. In the *Jātaka* book a dirty and untidy person is compared to a mudsprite (*pamsu-pisācaka*).

"Kuto nu āgacchasi *rumma-vāsi* Otallako *pamsupisācako* va."

(Jāt. iv. pp. 380, 384.)

RUMMA, not in Childers's Dictionary, seems to have the sense of (1) dark, tawny; (2) dirty. Compare *rumma-rūpi* (Jāt. iv. 387), "*Pajam imam passatha rumma-rūpin*." Sanskrit *rumra* means "tawny," and might possibly become *rumma*, though it would ordinarily take the form of *rumba*. *Rumma* might represent an original *rumya*, but cf. *tumba* = Sanskrit *tāmra*. We have the form *RUMMī*, "dirty," in Jāt. iv. p. 322 ("*RUMMī rajojalladhara aghe vehāsayam thito*"), which evidently points to the Sanskrit *rukmin* (from *ruc*, to shine); cf. English *black* and *blank*; so that *rumma* corresponds to Sanskrit *rukma*, just as Pāli *rummavati* represents Sanskrit *rukmarati*.

The commentary explains *rummā* and *rummarūpi* as *anañjitamanditā*; *rummavasi* is glossed by "*anañjitamanditaghattitasanṅghāti pilotikavasano*."

12. *Kāca*.

In *Cullavagga*, v. 9, 2, we find *kācamaya* "made of glass," or more properly, "made of

crystal." In *Simāvivādavinicchayākathā* (p. 28, P.T. Soc. *Journal*, 1887), we have *kācalimpita*, "glazed." In *Divyāvadāna* mention is made of *kācamani* (crystal) that shone like a real gem, and in Jāt. ii. p. 418 a precious stone (*mani*) is described as *a-kāca*, "without kāca," free from impurity. "*Āyam mani veluriyo akāco vimalo subho*." The commentary explains *akāca* by *a-kakkasa* (Sk. *a-karkasa*), which usually means "not rough, smooth" (see Jāt. iii. 282); but here *a-kakkasa* must mean "free from grit." Compare the following passage, where *kakkasa* signifies "gritty": "*Kāmadadassāpi . . . maniratanassa ekadesam kakkasam uppajjati, na ca tattha kakkasa-uppannattā maniratanam hiṭam nāma hoti*." (Mil. p. 252.) The Sanskrit *karkara*, Marathi *karkar*, means both "hard" and also a nodule of limestone, and *kakkasa* must = *kāca*. *Kakkasa* is used as a noun, meaning "harshness," in *Sutta Nipāta* v. 328, p. 58.

"*Sārambha-kakkasa-kasāva-muccam hitvā*."

Ākācī, "smooth," occurs in *Vimāna*, 60, 1, p. 55—

"*Susukkakhandham abhiruyha nāgam Akācinam dantibalin*" *mahājāvam*."

13. *Kunda*, *sañ-kundita*, *kundalikata*.

"*Kena te aṅguli kundā mukhañ ca kundalikatam*" (*Petavatthu* ii. 9, 27).

KUNDA=*kunīta* *anujjubhūta*, probably connected with the root *kund*, "to maim" (originally to twist, wring?) signifies crooked, twisted; cf. *sañ-kundita* in quotation below.

KUNDALIKATA, in form but not in meaning, represents Sanskrit *kundalikrita*, "ring-streaked," "coiled-up" (?).

According to the commentary on the *Petavatthu* it signifies "contorted, awry"—"*mukhavikāreṇa vikucitam sañkunditam*."

14. *Kujj*=*Kubj*.

The verb *KUBJ* is not a very productive root in Sanskrit, and is of very limited application.

Childers gives from this root *nikkujjeti*, and *nikkujjeti*, but has no mention of *kujja* (*Sutta Nipāta*, v. 242, p. 42); *nikkujja*, "turned upside down" (*Puggala*, p. 31).

AVAKUJJA seems to occur in the sense of "all of a heap, huddled together" in *avakujjā* *patāmase* (*Petavatthu* iv. 10, 8, p. 66). It also means "lying face downwards" (Jāt. i. 13).

In *Puggala-Paññatti*, p. 31, "*avakujja-pañña*" is an epithet applied to a person who does not bear in mind what he hears, "whose wits are muddled," "muddle-headed."

This use of *avakujja* seems to show that Childers's explanation of *nikkujjeti* is correct. It means "to take in," "to lay to heart," and represents *kujj + ni*, and should always be written with one *k* and not with two, as in some MSS. and texts. (See *Sumang*, p. 160; *Digha* ii. 17, 21.)

In *Sumangala*, p. 287, *Buddhaghosa* has "*nikkujjita-mukha*," "with the face toward the ground," "with closed mouth," in contradistinction to "*uttāna-mukha*," "with open countenance," "communicative" (?). This use of *nikkujjita* looks like a confusion with the roots *kubj* and *kucc* = *kuñc*.

We have in Pāli from the root *kuc*, "to bend," *sañkucita* (-*mukha*), "frowning" (*Sum.* p. 287); *vikucita* (*Petavatthu* ii. 9, 27).

The root *kut*, "to bend," occurs in *sañkutita* (Mil. p. 257); *patikutati* (Mil. p. 297, ll. 15, 22; *sañkutita* (Ib., p. 297, l. 19).

PAṬIKUJJETI, omitted by Childers, signifies "to enclose," "*Sa pātim aññaya suvanna-pātiya patikujjetvā*" (Jāt. i. p. 69). See i. p. 50, "*tuccapātim eva aññaya patiya patikujjetvā pesesi*" (*Dhammapada*, p. 140, l. 24). At p. 140, l. 1, it is miswritten *patikujjivā*.

* Read *dantim balim* (?)

15. *Kri Krī*.

Childers has no instances of the root *Kri*, to injure, hurt; but compare "karato kārayato, chindato chedāpāyato" (Majjhima-Nikāya i. p. 516; Dīgha-Nikāya ii. 15, 17). In the Jātaka-book we find *kata*, "injured," and *kattā*, "injurer." "Na katassa ca katta (kattu?) ca metti sandhiyate puna" (Jāt. iii. p. 136). In Jāt. iv. p. 42 we find *katana*.

"Yam me tvam samma akkhāsi Sākhena katanam katanam."

There are various readings: (1) *kadhanam* = *katana* for *kantana*; (2) *kantam*. The first would represent a Sk. *kṛtana* or *kṛtana*, the other Sk. *kranta*.

The commentary contains the following note: "Katanam katan ti ākaddhana-vikaddhana-pothana-kottana-saṅkhātāṃ katanam katan ti attho."

In Sumangala Vilāsini i. p. 137, we find *massu-kurana-tthāya*, "for the purpose of hair-cutting." Cf. Pāli *kāraṇa*, "torture" in *kāranaghara*, Jāt. ii. 128, and see *kāraṇa*, Majjhima Nikāya i. p. 446.

16. *Kālusiya*.

Disā-kālusiya is employed by Buddhaghosa in Sumangala Vilāsini i. p. 95, to explain *disā-dāha* (Dīgha i. i. 24). *Kālusiya*, "obscurity," ought properly to be written *kālusiya* or *kālussa*, representing Sanskrit *kālūshya*, "foulness, turpitude"; the Burmese MSS. read *kālusiya*.

17. *Kelāṇā, Patikelanā, Kelāyati*.

Childers has no notice of these words, which occur in Sumangala-Vilāsini i. p. 286: "Vigata-cāpallō ti patta-mandanā cīvāra-mandanā senā-sana-mandanā imassa vā pūṭikāyassa kelāṇā patikelanāti evam vutta-cāpalla-virahito." The Burmese MSS. have *kelāyāṇā* and *patikelāyāṇā*. *Kelāṇā* in the above quotation seems to signify "adornment." If connected with *kil*, "to play," *keli*, "sport," it ought to mean "amusement." Hemacandra, in his Prakṛit grammar, tells us that *kelāya* may be substituted for *samārac*, "to adorn," hence from a verb *kelāyati* we get the noun *kelāṇā*, or *kelāyāṇā*. But the Pāli *kelāyati* (not in Childers) always signifies "to desire." See Jāt. iv. p. 198; Milinda-Pañha, p. 73, where it is explained by *maṇāyati*, *piheti*. The root is probably *kel*, "to quiver, shake." We find a verb *kalyāyati* for *kelāyati* (?) in the sense of "to sport with, deceive," in Jātaka i. p. 163.

18. *Khalayati*.

"Gale gahetvā khalayātha jammam" (Jāt. iv. 205). The note in the commentary is "khalayātha khalikāram pāpetvā middhamatha." *Khalayati* in meaning corresponds to *niddhameti*; compare Sk. *ksālayati*, "to remove," from the root *ksal*, "to wash." See *pakkhāleti* (Sum. i., p. 46; Vimāna 63. 4); *vikkhāleti* (Petavatthu, p. 97).

Khalati, from the root *skhal*, to stumble, occurs in Milanda, p. 187; Thera Gāthā, v. 45; *pakkhalati* in Sum. i., p. 37; *avakkhalita* (v. l. *apakkhalita*) ib. p. 66.

19. *Gaccha*.

The only meaning assigned to *gaccha* in Childers is "shrub, plant"; but in Jāt. iii., p. 287, *gaccha* is used for "meadow." "Kaham so [sūkarō] ti?" "Ayam etasmim gacche ti." "So gacchā nikkhamitvā" (ib. p. 288). There are no various readings, nor is there any Sanskrit *gaccha* to which it can be referred. It seems to represent, however, Sanskrit *gaccha*, "grass-land, marsh-land." In Sutta Nipāta (v. 20) we have "*gacche* (v. l. *gacche* in Burmese MSS.); rūḥatīne caranti gāvo" = "in meadows abounding with grass cows are grazing." In a Gāthā attached to this story (Jāt. iv. p. 288) *suḍamīnā* (= *sāmīnā*) = Sk. *svāmīnā*, "mistress."

20. *Canditta*.

Childers has *canda*, but not *canditta*. We find the latter, however, in Puggala-Paññatti as a synonym of *kodha*, and in Dhammasaṅgani of *dosa*. It is sometimes misprinted, owing to the confusion of *t* and *k* in the MSS., as *candikka* (Dhammasaṅgani; 1060 Suttavibhanga i. p. 297).

Canditta is an abstract noun formed from *canda* and represents Sanskrit *candatva*, which in Pāli would become (1) *candatta* and (2) *canditta*.

21. *Calaka*.

CALAKA, not in Childers's Dictionary, occurs in Dīgha-Nikāya ii. 14, and is explained by Buddhaghosa (Sum. p. 156) as an official who assisted in marshalling the troops by acting as herald, and crying out, "here make room for the king," or "here make place for such a state-officer."

Calaka, "a herald," can hardly be referred to the root *cal*, "to shake"; most likely it is connected with a root *cal* (a softened form of *kal*), "to call out or shout."

R. MORRIS.

SCIENCE NOTES.

THE veteran Dr. James Croll is once more in the field with a new book entitled *The Philosophical Basis of Evolution*, which Mr. Stanford will publish shortly, uniform in appearance with the other works from the same pen.

A WORK on *Animal Life and Intelligence*, by Prof. Lloyd Morgan, of University College, Bristol, will be published by Mr. Edward Arnold in October. This book, upon which the author has been engaged for several years, will contain a careful discussion of the factors of organic evolution, of the range and limits of natural selection, of the problems of heredity, and of the origin of variations. The latter part is devoted to considering the nature and limits of our knowledge of animal intelligence and emotion. Instinct is considered in the light of modern views of heredity; the distinctions between human reason and animal intelligence (as defined) are discussed; an hypothesis of inter-neural evolution is suggested; and the monistic interpretation of phenomena is set forth and developed. The work is intended for general readers as well as for students, technical phrases being used as sparingly as possible, and in all cases fully explained. About forty illustrations will be given.

MESSRS. SWAN SONNENSCHNEIN & Co. have in preparation a *Botany for Students*, by Dr. Edward Aveling. The subject will be treated in a practical way, and will be adapted to the needs of students at Science and Art classes, and for matriculation at London University. There will be 267 illustrations.

FINE ART.

GRÉBAUT'S FORTHCOMING WORK ON THE NATIONAL EGYPTIAN MUSEUM.*

IN the days of the old Bulaq Museum, and under the famous régime of its founder, Mariette Pasha, was issued that beautiful and scarce volume, *L'Album du Musée de Bulaq*, which it may be remembered met with an untimely fate, the whole stock having perished in the fire which destroyed the premises of M. Mourès, at Cairo. Fortunately, therefore, are those who possess the few copies yet extant,

* *Le Musée Egyptien: Recueil de Monuments Choisis et de Notices sur les Fouilles en Egypte*. Publié par E. Grébaut, Directeur-général du service des Fouilles, E. Brugsch-Bey et G. Daressy, Conservateurs. (Cairo.)

preserving as they do the only photographic record of those delightful galleries which were literally the creation of Mariette, and in which he lay in state before his remains were placed to rest in the garden of the Museum. But now all those treasures of ancient art have crossed the Nile to their new home in the palace of Ghizeh; Mariette is no more; and Maspero has been and gone; and M. Grébaut reigns in his stead. Neither is the collection the same as of old; for not only is there room in the new building for all the treasures which were heretofore stored out of sight for lack of space, but new acquisitions have of late poured in from Luxor, from Ekhnim, from Bubastis, from Hawara, Coptos, and many other sites. Thus, in course of time, the old Bulaq collection will become but the nucleus of a new museum, the extent of which it is impossible to foresee, and which, if it continues to grow at the present rate, must exceed in splendour, variety, and historical interest all the Egyptian collections of Europe put together.

It is, therefore, a happy thought on the part of M. Grébaut to celebrate this new point of departure in the history of the national Egyptian collection by issuing the opening numbers of a great illustrated work, which shall as adequately represent the riches of the new museum as the former album represented those of the earlier building. Of this work, through the courtesy of M. Grébaut, I have received the plates of the first part in advance of publication. These are twenty in number, admirably autotyped from brilliant photographic originals, which, it is to be presumed, were executed by the skilled hand of E. Brugsch Bey. The subjects are interesting and various, comprising the recently-found statuettes of Khafra, Menkara, and Menkauhor of the IVth Dynasty; of Userenra of the Vth Dynasty; and of one more remarkable than all the rest for character and dignity—an unknown king of the same period. Here, too, we have an engraved and tinted plan of the newly-excavated temple of Prince Uatmes at Gurnah, as well as several plates reproducing the stelae and fragments of stelae, there discovered, including two votive tablets to the Bull Apis. Other plates reproduce statuettes, fragments of statues, and inscriptions of widely separate periods, ranging from the XVIIIth Dynasty to the time of Tiberius. Among these are to be especially noted a curious archaic figure of a kneeling slave from the site of Memphis (pl. xiii.); a much weathered tablet with a Greek inscription across the base, from Gebelayn (pl. xvi.); a remarkable wooden sarcophagus, in the style of the granite sarcophagi of the XXVIth Dynasty, from Uardan, in the Libyan range of mountains—a site of which we now hear for the first time (pl. xix.); and a most beautiful stela (pl. xvii.) with incised hieroglyphs and an elaborate funerary tableau in low relief, apparently of the XVIIIth Dynasty, in memory of one Entef, a priest, prince, and governor of a province. The figures of Entef and his wife, and the offerings of fruits, vegetables, geese, lotuses in flower and bud, joints of meat, cakes, &c., are rendered with an exquisite fidelity and finish, equal, if not superior, to the bas-relief sculptures of the tomb of Ti.

None of the monuments represented in this first number have been previously photographed, and all are the results of recent excavation. The importance of the statuettes of the kings of the Ancient Empire cannot be overrated, the only royal statue of this remote period extant up to the present time being those of Khafra discovered by Mariette at Ghizeh.

It is M. Grébaut's intention to make this work as interesting to the cultivated public as to those who are professedly Egypt-

ologists. He will include not only inscriptions, but all kinds of beautiful works of art, such as bronzes, drawings, paintings, embroideries, jewellery, wood-carvings, and all the thousand and one fanciful and charming objects upon which the craftsman of ancient Egypt delighted to exercise his ingenuity. In short, it will be a book for all who care for archaeology and art.

I am informed by M. Grébaud that each part, when published, will contain some pages of printed matter, describing the date, size, and material of each and every object, and giving some account of where and how it was discovered.

AMELIA B. EDWARDS.

NOTES ON ART AND ARCHAEOLOGY.

IN the October number of the *Magazine of Art*, the editor, Mr. M. H. Spielmann, again returns to the question—should there be a "British artists' room," like that at the Uffizi in Florence, in the National Portrait Gallery? Encouraged by the reception which his former article met with, he approached Mr. George Scharf, the director, and also the trustees individually. Mr. Scharf replied in a valuable contribution, dealing with the subject generally, which is here printed. While approving of the scheme, he does not see how limitations of space would allow it to be carried out as an actual part of the proposed new building. The trustees, while naturally sheltering themselves under their official position, are, on the whole, distinctly unfavourable, the only enthusiastic supporter of the scheme being Lord Ronald Gower, who backs his opinion by promising to present to the gallery two little portraits of Reynolds and Gainsborough in his own possession.

THE first set of scholarships, founded out of the accumulated funds of the defunct British Institution, have been awarded, after competition, as follows: for painting, to Mr. Frank J. Mackenzie and Mr. Charles M. Gere; for sculpture, to Mr. Henry C. Fehr.

THE usual autumn exhibition of the Photographic Society of Great Britain will be opened on Monday next, September 29, in the gallery of the Royal Society of Painters in Water-Colours, Pall Mall East. To-day (Saturday) there is a private view, and also a soiree in the evening. The exhibition is open on three evenings of the week; and on every Wednesday evening transparencies will be shown with an optical lantern.

THE sixth series of "one man" exhibitions will be opened at the Camera Club, Bedford-street, on Monday, October 6. It will consist of a representative collection of photographs by Mr. Lyd. Sawyer, of Newcastle-upon-Tyne.

WE have to record the death on September 17 of Patrick Allan Fraser, hon. member of the Royal Scottish Academy. He was trained as an artist, was a close friend of the late John Phillip, and would himself have been a thoroughly capable painter had not the acquisition of a large fortune precluded him from spending his life in the professional pursuit of art. By his will, nearly his entire means has been devoted to maintaining thirty young and promising students, and training them in the fine and the decorative arts. Each is to be indentured for a period of four years; and Mr. Fraser's noble mansion of Hospitalfield, near Arbroath (of which, with its art treasures, an account will be found in Mr. Millar's *Castles of Perthshire and Fifeshire*, recently reviewed in the ACADEMY) is to be fitted up for their accommodation. Day-students from Arbroath are also to receive instruction along with the foundationers, a certificated art-teacher being appointed as the governor of the house. By a

further provision of his will, ten aged or infirm professional men—four painters, three sculptors, and three literary men—are to receive £50 per annum during life.

THE STAGE.

OBITUARY.

TWO theatrical people, of very different value to the contemporary stage, have died within the last ten days. We refer, of course, to Mr. Dion Boucicault, who was sixty-eight, and to Mdm. Jeanne Samary, who was but little over thirty. Let us speak first of Mr. Boucicault, a man who in his time played many parts, as actor, author, manager—who came to the front early, and who, notwithstanding a certain flexibility which permitted him to retain in middle life a place hardly warranted by his talent, had of late years fallen into semi-obscure. Even the variety of his abilities did not suffice to keep alive in the better part of the public any vital interest in his fortunes. Yet he had decided gifts, and for a time they were acceptable. He had wonderful perseverance, much social and literary brightness, and a convincing belief in his own capacity. Mr. Boucicault's earliest success—and it was of a literary kind—was with "London Assurance." It had neat construction, and was quite a smart imitation of the dialogue of Sheridan. Later on, when true comedy and even tolerable *comtrefaçons* of it went out of fashion, and when the theatre itself had little hold upon the fashionable of the educated world, Mr. Boucicault invented the sensation drama. "The Colleen Bawn" was perhaps the most conspicuous triumph in this method. The later work, as we said at the beginning, lacked interest; or, rather, whether wisely or unwisely, the public had by that time turned its attention to somebody else. As a manager, Mr. Boucicault had little success. As an actor, he owed something to art and much to an agreeable and variable personality. His mark upon the stage was important in its day; but it will not be permanent.

JEANNE SAMARY, who died of a typhoid fever caught at Trouville—where she was staying with the husband and children to whom the coquette of the theatre was so greatly devoted—was a niece of the Brohans—Madeleine and Augustine—and may thus fairly be said to have inherited personal charm and the genius for the theatre. But though *l'héritité* counted for something in her chances, as an artist and a personality she was quite individual. She was never the echo of a voice that had charmed us in the past. At eighteen the Théâtre Français took her from the Conservatoire; and never did she leave the Maison de Molière. A *pensionnaire* for four years, she then became a *sociétaire*. We saw her first in her first brilliant success—"L'Étincelle" of M. Edouard Pailleron. Admirable in quite a different character in "Le Monde ou l'on S'ennuie," she had been selected to fill the title-part in the forthcoming "Parisienne"—a task that falls now to the lot of Mdlle. Reichemberg. In pure comedy, Mdlle. Samary was magnetic. The fulness and persuasiveness of her smile was of itself almost a method—yet it never became a trick. She had also—as was proved long after her success in modern comedy—much sympathetic power and a high intelligence in pathetic acting. As a representative of the robust *soubrette* of Molière, she had, to begin with, nothing whatever against her but the fewness of her years. Molière's *soubrette*, who is licensed to speak with boldness, with French openness, with French good sense, but with something divided by half a world from the modesty of the *ingénue*—Molière's *soubrette*, we

say, was hardly in the first instance for Mdlle. Samary, whose gleaming smile was essentially young. The talent of the actress, her decisiveness, and her personal charm—very marked during the first years of her practice—made us accept this Toinette and this Dorine; but it was always with reservation. Probably no one appeared more spontaneous—on the stage—than Mdlle. Samary. It is interesting to note that in reality her effects were obtained at the cost of slow and patient effort. Hers was the art that was unsuspected, because it was so very thorough. At the same time, of course, her own fortunate and privileged personality—especially in her earlier years—was of enormous assistance to her. The private virtues of Mdlle. Samary recalled those of Mme. Rose Chéri. She was esteemed universally, quite as much as a woman as an artist.

MUSIC.

MUSICAL PUBLICATIONS.

Six Songs. Words by Heine. Music by William Wallace. (Augener.) The composer who ventures to set Heine to music at once challenges comparison with the great song-writers of Germany, and must, therefore, expect to be judged by a high standard. Of the six poems in this album, four have been set by Schumann. There is a good deal of nice feeling in Mr. Wallace's songs, and the harmonies, if at times forced, are clever; but he is not strongly inspired, so that, in spite of many excellent things, the music does not always go straight to the heart. In these remarks we are alluding to Nos. 1 and 2, and 5 and 6. Nos. 3 and 4, "Ich hab' im Traum geweinet" and "Du bist wie eine Blume," are of greater merit; there is passion in the first, and charm in the second. In the latter, however, we do not like the repetition of the opening words "wie eine Blume" at the close of the stanza.

To Morning. An Eight-part Chorus, unaccompanied. By Charles H. Lloyd. (Novello.) This Chorus is well written and effective. It contains good key contrast, though perhaps the rhythm, in spite of the triplets in the E flat section, is somewhat monotonous. The music is Mendelssohnian in character.

Story's Coloured Music System. Book I., for Beginners. By E. M. Story. (George Philip & Son.) The author looks upon the ordinary Tutor as a "daily horror and nightly spectre." There is a natural tendency to paint the old system in very dark colours so as to make the new one all the more light and attractive. We are sometimes disposed to think that the difficulty of learning the stave and the ledger notes is exaggerated; but still there are dull pupils, and no doubt for such, mnemonical verses and coloured notes (the same note, whether on bass or treble stave or on their ledger lines, always preserving the same colour) will prove of great assistance. Colour is certainly a powerful factor. The new system deserves what the author asks for it—a fair trial.

Acoustics in Relation to Wind Instruments. By D. J. Blaikley. (Boosey.) These are three lectures delivered by the author at the Royal Military School of Music, Kneller Hall. He attempts nothing more than an outline of the principles underlying the construction and use of wind instruments; but as text-books on acoustics give little or no practical information, this pamphlet from the pen of one who is a recognised authority on the subject will be welcome.

J. S. SHEDLOCK.

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AVENUE THEATRE.

This Evening, at 8.45, THE STRUGGLE FOR LIFE.
Mr. George Alexander and Miss Genevieve Ward, Messrs. A. Chevalier, B. Webster, N. Gould, Kerr, Bucklaw, Capel, Batson, Holles, Kelly, Royston; Mesdames Alma Stanley, L. Graves, L. Hingston, Granville, Stuart, Melitta, and Kate Phillips. 8.15, MAN PROPOSES.

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Lessee and Manager, Mr. CHARLES WYNDHAM.
NOTICE.—This Evening, at 9, will be revived Bronson Howard's three-act Comedy, entitled
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Preceded, at 8, by Mr. Malby's two-act Comic Drama, JILTED.

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